

PART

A DESCRIPTIVE ATLAS

OF THE

CESNOLA COLLECTION

OF

CYPRIOTE ANTIQUITIES

IN THE

Metropolitan Museum of Art, New York

BY

LOUIS P. DI CESNOLA, LL.D.

DIRECTOR OF THE MUSEUM

Vol. 2.

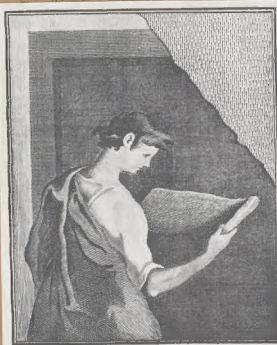
NEW YORK

THE METROPOLITAN MUSEUM OF ART

1894

913.89
G49

Class 9/3.39 Book 342
LIBRARY
OF
NEW YORK UNIVERSITY.
ACCESSION NO. 58137
Besides the main topic, this book also treats of
Subject No. On page Subject No. On page



THE J. PAUL GETTY MUSEUM LIBRARY

CESNOLA COLLECTION

OF

CYPRIOTE ANTIQUITIES



INTRODUCTION.

In an appendix to General Cesnola's work on *Cyprus*, I had the honor of expressing such opinions as I then held in regard to the pottery found by him in that island. That was in 1877. The subject was then new and untouched. It is not so now, by any means, and that is the reason why I gladly avail myself of the opportunity here offered me of reconsidering the question in the light of those excavations which have been made in Cyprus since General Cesnola's time. But first I must deal briefly with the terracottas which occupy the earlier portion of this volume.

I.

It is told of Kinyras, Prince of Amathus, that, having sworn to Menelaos that he would send fifty ships to Troy, he went back on his word and sent but one ship, making up the promised number with clay models of ships and clay crews.* There is no need, however, of a doubtful legend to prove the remote antiquity in Cyprus of the art of the coroplast or maker of terra-cotta figures. That is amply shown by the specimens from Alambra (Figs. 8, 9, 10, 11, 13), as well as from Paraskeuè, where the pottery and other objects found in the tombs with the terracottas leave no room for doubt. If further confirmation were needed it would be obtained from the numbers of figures of the same type, but executed in marble, which have been found in tombs in the Cyclades accompanied by obsidian implements and other evidence of a primitive civilization. Nor is there any scarcity of clay models of ships from Cyprus. The two on Plate LXXVII. will serve as examples of a pretty numerous class. They were found at Amathus, the

* Eustathius, Commentar. ad Iliad, xi., 20. Compare Pottier, *Les Statuettes de Terre Cuite*, p. 27, with the reference there given to M. Heuzey as the first to have pointed out this passage. According to Pliny (*Nat. Hist.* vii., 195), Kinyras was the inventor of terra-cotta tiles (*tegulas invenit Cinyra*).

seat of Kinyras, and though not necessarily of a primitive date, they illustrate the fact that small models in clay were made there as substitutes for, and in imitation of, more important objects.

In the art of Cyprus, at all events in the terracottas and the pottery, there is not the clear distinction of different epochs which we observe in Greece proper. That art had its periods of change, no doubt, and in its changes features were introduced which, from their uniqueness, have been a constant puzzle to archæologists. All the same it seems to be beyond dispute that the art of Cyprus went on reproducing old types which would have become obsolete elsewhere centuries before,* and so it happens that figures of quite primitive aspect may be and are found with pottery of a comparatively late date. But in fact it is not in Cyprus alone that we find terracotta figures of the greatest rudeness side by side with objects of advanced skill. For instance, among the antiquities of the Mycenæ type found at Ialysos and now in the British Museum, are certain extremely rude terracottas side by side with a rock crystal gem, engraved with a figure of a bull of very great beauty.

As regards Figs. 8, 9, 10, 11, 13, which we have cited as examples of an undoubtedly very early class, it may be asked: What could have been the meaning of these nude female figures with the elaborate rings in their ears? Are they, like the clay ships, diminutive models copied from sacred images which were worshipped in temples? Their uniformity of type suggests that they were. The fact of their being regularly found in tombs would signify that the goddess worshipped on earth had been invoked to accompany the deceased with her favor and protection in the tomb. On the other hand it may be urged that we are here dealing with an extremely primitive condition of art in which the power of conceiving new types must have been limited to the last degree, and in which a type of figure once settled on would be long and constantly reproduced. That is a quite reasonable view. But it applies with still greater force to the sacred images of the temples. Even in Greece, with all its artistic enthusiasm, the rude

* Mr. Munro, in the *Hellenic Journal*, xi, p. 51, speaking of the excavations at Marion, says: "The terracottas seem rather to need, than to supply, dates. . . . There is little style about most of them, and some that look among the earliest are found in combination with others of the finest and most facile execution."

images of the temples were retained in reverence centuries after they had become antiquated as works of art. We therefore hold it to be possible, if not highly probable, that the figures in question represent a systematic copying of a particular sacred image, and do not necessarily indicate the limits of the art of modelling in clay at the time they were made. We do not suggest that contemporary terracottas, not destined for tombs, may have exhibited much variety of artistic type; all we contend for is that the uniformity of these figures may have been due more to adherence to a religious type than to artistic incapacity.

Here we may take note of the opinion of M. Heuzey of the Louvre* as directed against those who hold that the placing of terracottas in tombs had no sepulchral or religious significance, that the figures themselves had been fashioned according to the caprice or fancy of the modellers, and that they had been put into the tombs merely from an affectionate desire to bestow beautiful or curious or interesting objects round the body of the deceased. He, on the contrary, maintains that the prevailing character of the figures found in tombs is of a sepulchral nature, that in many cases they represent deities of the lower world, charged to look after the welfare of the dead, that they frequently correspond in aspect with those youths and maidens whom we see on the white lekythi which we know to have been made expressly for the tombs, and that in some instances they may have been of the nature of "*figurines expiatoires*" recalling the ancient practice of immolating victims at tombs. He is quite ready to allow a wide margin for exceptional cases, but holds to his general view as we have here tried to express it. He can conceive that even those rude subjects of daily life which we often meet with, grotesque figures of horsemen, horses and the other animals, had been made to suit the tastes of persons who desired to place these amusing articles beside their dead.

There is much force in the argument of M. Heuzey and in the evidence he brings to support it. This, however, is not the place to discuss it in detail. The terracottas of Cyprus do not embrace a sufficient number of varieties of type for that purpose; we have mentioned it simply because it seems to bear on the interpretation which we have ventured to put on the

* *Les Figurines Antiques de Terre Cuites du Musée du Louvre*, p. 12.

Alambra terracottas, viz., that in their uniform type of a nude female figure they represent small models of a sacred image of a goddess. Who that goddess was it may be impossible to say, but that her image as copied in the terracottas had been of an Oriental origin may be taken as fairly certain. That the figures are nude, grotesquely so, may in itself be no sign of Oriental influence, since in very early art it would be easier to make a nude than a draped figure. But why not also nude male figures? The answer is, a prevailing Oriental influence. And again, when we see the type of figure developing into voluptuousness and holding up the breasts with both hands, we recognize an Oriental habit of expressing grief, and find in it at the same time a confirmation of M. Heuzey's view as to the sepulchral destination of those figures.

M. Pottier, in his admirable work on ancient terracottas,* speaking of those of Alambra and Leucosia, and comparing them with specimens found in the Troad by Dr. Schliemann, describes the process of making them as what the French call *en galette*; that is to say, a small plaque of clay is taken and pinched together where the neck of the human figure is to be. It is then stretched out where the legs are to be, and rounded to form the head; then a few knobs of clay are added for the ears, eyes, breasts, nose, and arms. Lastly, with some finishing touches the mouth is opened, the back hair indicated by a series of parallel grooves, and the idol is complete. "These fetishes," he adds, "are hideous, and yet they are of genuine importance for the history of art, because sculpture in stone or marble must have followed the same process, though we can only with difficulty trace its steps, from the fact that its chief works have been lost. The *galette* of clay and the *oavis*, or plank, as to which the Greeks compared their oldest statues, are of the same kindred."

Another stage in the manufacture of these nude idols is to be seen in Plates VIII., XII., XX., XXXI. Here the figures are no longer flat or *en galette*, but have round bodies, in the shape of pillars, spreading out towards the base. In a plastic sense they are quite as rude as the class which we have just been describing. But a new element is introduced in the horizontal lines of color which pass round the bodies. We have here, obviously, a feature of

* *Les Statuettes de Terre cuite dans l'Antiquité*, p. 17.

decoration which has been derived from contemporary potters and vase painters. Take for example Figures 154 and 156, where we have women carrying on their heads vases decorated in precisely the same manner as the bodies of the women themselves. The vases thus carried belong to a later stage of pottery, when the older system of decoration by incised linear patterns had given way to painted linear patterns, and accordingly the figures themselves must equally represent a later stage of the art, notwithstanding the rudeness of their plastic forms, as in the heads and arms. Doubtless in those early times the coroplast and the potter, or maker of vases, were one and the same person. We see this in the primitive vases from Cyprus, as well as in those from the Troad. But he would at first, as we conceive it, have made his idols and his vases separately, and as separate branches of his trade. In process of time he would seek to combine them, possibly first by giving his vases a general resemblance to human figures, and subsequently by making his figures serve as vases. On developing this latter idea he would set a vase on the head of his figure, and finally, about the end of the sixth century B.C., place in front of the neck of his larger vases a human figure holding a small vessel which would serve as a spout for the larger one. But whether or not these steps of development occurred precisely as we have indicated, there seems to be no doubt that the idea of placing a miniature figure of a water-pourer on the neck of a water jar, as we see so often in the pottery of Cyprus, was a distinctly Cypriote invention; and certainly it was a charming, though not, perhaps, a very practical idea.

To return, however, to our terracottas with the pillar-like bodies and horizontal bands of decoration, it is known of the early Greeks that for one class of their sacred images they were content to take a trunk of a tree and to carve a head and rudimentary arms at the top of it, leaving the body to be represented by the round trunk, a habit which doubtless also existed among the Phoenicians. It is supposed that figures such as those on Plates VIII., XII., XX., and XXXI., had been originally copied from these images, the idea being subsequently developed into types and figures of warriors and such like. It may be so, but we would prefer to see in these rounded, pillar-like idols, an attempt to represent draped figures, as a change from the older nude specimens. The spreading out of these figures towards the feet would

then be the result of an observation of the fact that a long dress wrapped closely round the body must spread out in this manner at the feet. We see the same thing frequently in archaic Greek sculpture. No doubt the spreading base had been at the same time a concession to the demand that the figures should be able to stand upright. But it is precisely this combination of practical needs with artistic observation of actual fact which lends one of the greatest charms to the study of primitive art. On a gold ring from Mycenæ may be seen a striking instance of the spreading out of the dress towards the feet, and at the same time an illustration of horizontal bands of decoration running round the body. These bands were not meant to indicate folds in the dress. For that purpose they would have been placed vertically. They represent the colored patterns of the dress, which naturally in those early times were of more importance than the play of light and shade in the folds.* But even when vertical modelled folds came into use and remained so, there is nothing more characteristic of the figures than the constancy with which they are provided with long dresses, reaching to the ground, so as to form a base by means of which they could stand upright. Hence the enormous preponderance of female figures, and hence also the numerous instances of boys or youths seated on spreading rocks, which afford a sufficient base for them. These were practical considerations, to which due weight must be given, but it does not follow that they operated on the coroplastæ to the exclusion of other ideas. In the course of time that may well have come to be the case. But dealing as we are for the moment with the original conception of draped figures, we should say that the coroplast had not himself been free to select just such figures as would best suit the stage of his artistic skill, but had found the selection imposed on him by religious or other demands. It was to his credit that he subsequently met those demands by the observation of actual fact and the adaptation of it in an artistic manner. And lest these remarks should seem to be in the nature of hair-splitting, we would add that if the study of these early and crude efforts at artistic representation has any value at all, it can only be from the suggestions of this kind which they excite.

* For some early examples of this, see my *Handbook of Greek Archaeology*, Plate XI, Figures 1, 2, 3.

Passing now to the more advanced stages in the manufacture of terracottas, we may notice one or two examples of strongly marked Babylonian influence, such as Figs. 64 and 187. Both are of the *en galette* class, and in this respect, as well as in the voluptuousness of the forms, they resemble a number of terracottas found in Babylonia. To the credit of the Cypriote specimens it must be said that in this latter quality they show better taste than those of Babylonia. If they go to excess, it is in the gorgeousness of their necklaces, and that is a circumstance which in a humble way points to two things of some importance: first, that the Cypriotes were much given to jewelry, and secondly, that when they took an artistic idea from Babylonia or Egypt, they very frequently added to or transformed it in a spirit peculiarly their own. As regards this love of jewelry, if that was not amply attested by the wealth of gold ornaments, finger rings, and gems found by General Cesnola, and since his time largely added to by the excavations of others, it could be proved also from the numerous terracottas which have survived to our time, richly decked with necklaces, pendants, and head-dresses. There is nothing to compare with these terracottas among the remains of Babylonia or Greece. In Egypt, it is true, there are small figures in abundance which are overlaid with rich necklaces. But these figures do not represent living persons, they offer little or no contrast of nude bodily forms with rich personal ornaments, as in the Cypriote specimens, and they do not convince us that it had been the habit in Egypt to wear this profusion of ornaments in daily life. It may have been so, but the Egyptian figures do not reveal the fact in the direct, almost obtrusive fashion of the Cypriote terracottas. And that leads up to our second point, that the Cypriote artist, even when he took an idea from abroad, transformed it into his own way of thinking. He had thus something of the Greek in him, and that is why the national art of Cyprus has, to so large an extent, its own distinctive character. It may never have been a great art, but at least it had an abundance of peculiarly national features.

A form of head-dress or crown highly characteristic of Cypriote terracottas of the more strictly Greek class is that which we see in the group on Plate XLVIII., and in the series of fragmentary figures on Plate L. We may assume that the original crowns here copied in terracotta had been made of gold, that the ornamentation, consisting mostly of rosettes, or other floral

patterns, less frequently figures of Sphinxes, had been pressed out from moulds, and that these original gold crowns had been destined for strictly sepulchral purposes. It may be that actual gold crowns of this form have not as yet been found in the tombs of Cyprus, but gold bands with stamped designs, and made expressly for the use of tombs, are not rare, neither in Cyprus nor in other sites where Greek influence extended. The question resolves itself into this: Were these terracottas specially made for funeral purposes? Because, if that is so, then it would be a perfectly fair inference that the crowns which they wear had been copied from the type of sepulchral gold crowns current at the time. Now a glance at Plate XLVIII. is sufficient to show that the group there figured could have had no other destination than that of being placed in a tomb. In all essential points it is identical with those groups with which we are familiar on Athenian tombstones. We have the same central or principal figure seated on a chair and having at each side a figure of diminutive proportions in the capacity of attendants. As in the Athenian stelæ, so here also the central figure is closely draped, even the arms being muffled in the drapery. The upper mantle is drawn up over the back of the head so as to form a veil. The two attendants carry each in the left hand a casket containing the jewels of their mistress. The only differences are these: first, the Athenian figures do not wear rich, elaborate crowns; and secondly, the groups in the Athenian stelæ are represented in profile and in low relief, whereas in the Cyprus group the figures are all turned to the front, presenting the appearance of sculpture in the round. These differences we may ascribe to the peculiar genius of the Cypriote coroplastæ and the funeral usages of the time. But setting them aside, the striking similarity of the Cyprus group to the Athenian stelæ proves conclusively that the group had been made expressly for the tomb.

On Plate XLIX. the two figures 377, 378 have apparently belonged to a group identical with the one just described, and possibly made from the same mould. In the British Museum is also part of an exactly similar group which was found at Larnaca. But in fact it is not at all rare among terracottas to find a number of specimens made from one and the same mould. Large numbers of the ancient moulds have been found. They also are made of terracotta and generally represent only the front part of a figure with as little undercutting as possible in the

draperies, so that the wet clay when it has been pressed into the mould may be withdrawn from it without injury. The back of the figure was then added by hand. If the arms were to be represented as extended these again were made from separate moulds and joined on to the figure while the clay was still wet. Then the whole was fired.

Proceeding now to the class of terracottas which exhibit Greek influence in a most marked degree, we observe that among the smaller figures of Cupids and children there are many which appear to have been imported direct from Greece or at all events made from moulds so imported. Plate XLI. may serve as an illustration. Fig. 325 is of a purely late Greek type, while as regards the two charming statuettes, 329 and 330, one would unhesitatingly assign them to Tanagra. Fig. 328 is more of the type which occurs in Southern Italy. Very interesting examples of how the Cypriote coroplast could not keep his hand from modifying a purely Greek design may be seen in Figs. 485, 486 (Plate LVIII.). In each case, but specially in Fig. 485, we have a very noble type of face such as the Greek sculptors conceived in the great age. But, observe the rendering of the hair in flat spiral curls. The Greek who modelled the originals of these faces would have rendered the hair in long separate tresses waving from the centre of the forehead over the temples and round to the back of the head. He would have given the tresses movement, light, and shade. But the Cypriote modeller must go back to a long disused Greek manner of rendering the hair over the forehead in formal spiral curls, and must exaggerate it till, as in Fig. 486, it is nearly past recognition. These are instructive examples for those who study the peculiarities of Cypriote art.

Among the terracottas of Cyprus which may be classed as contemporary with the archaic age of Greek sculpture, that is to say, the early part of the sixth century B.C., there appears to be a singular absence of Greek influence. We note, however, one interesting exception, Fig. 134 (Plate XVIII.). It is merely a head, but we have only to compare it with the fine archaic bronze head in Berlin* which was found in Cythera, to see how admirably the true archaic type of face has been seized and reproduced. There is not, of course, the finish that we find in the bronze.

* Engraved in Collignon's *Histoire de la Sculpture Grecque*, i., p. 240.

Nor could the artist escape his natural impulse to put a Cypriote cap on the head in place of the beautiful Greek treatment of the hair on the bronze. But for all that he has produced a noble example of the archaic Greek face.

Coming down to a later period, the head, Fig. 491 (Plate LIX.), is again purely Greek in its treatment. We should call it a portrait of a Greek of about the end of the fifth century B.C., and copied in all its details from an original by a Greek artist. In striking contrast to it is the head, Fig. 288 (Plate XXXV.), which also is obviously a portrait, apparently of a considerably earlier date. With that rigorous elimination of all but the essential features which characterizes all great portraiture, the personality of this man stands out imperishably before us. Who he was, we know not. But that he may have been a king is probable from the diadem with which his hair is bound. The hair and beard are treated quite formally, but the ear is the work of a true artist. Fig. 340 (Plate XLIII.) is a relief of a warrior advancing with shield on arm, but so purely Greek of about 400 B.C. that we are inclined to conjecture that it may have been made from a mould taken directly from some Greek bronze.

In this brief review of the terracottas in this volume we have had chiefly in mind their relation to Greek art and to questions which concern the early civilization of the Greeks. Their relation to Babylonia, Phœnicia, and Egypt, the curious varieties of costume, and the many instances of a mixed race in the portraiture are questions from which a satisfactory result could hardly have been obtained except by bringing to bear upon them an accurate knowledge of the ancient Oriental nations.

II.

Since General Cesnola's time a number of excavations have been made among the tombs of Cyprus and in several instances these excavations have been either conducted or supervised by trained archæologists whose principal object it was to determine, if possible, the chronology of the Cyprus pottery. In 1885 M. Dümmler spent some months in the island devoting himself chiefly to those cemeteries where the oldest possible forms of vases were known to occur, as at

Alambra, Leucosia, and Chytroi (Cythera), and arriving at the conclusion that these cemeteries had belonged to a probably Semitic, certainly a Prephoenician, population, who, to judge from their remains must have been of the same race as the population of Hissarlik in the Troad, and must have lived at a date earlier than 2000 B.C. Be this as it may, M. Dümmler's report* is by no means confined to speculations of this sort. On the contrary, he takes infinite pains to separate the pottery in question into several consecutive series.

According to him the oldest class of vases in Cyprus are those of a dull brown color, with polished surface, and with patterns laid on in raised lines of clay, imitating to all appearance those primitive bronze vessels in which similar patterns are beaten up in the bronze. Next followed the introduction of painted patterns on this same kind of brown, polished, or as it might happen, dull ware, as in Figs. 818, 819. Thereafter came the vases with an elaborate system of geometric patterns incised on the clay and filled in with a white substance as in Plates LXXXIII.-LXXXV. As regards Cyprus he may be perfectly right in thus placing the *incised* patterns third in order of time. But if that is so, it is a circumstance deserving some consideration, because from the analogy of the oldest pottery found in the Cyclades and, we believe, throughout Europe, the incised patterns came in first. It is true that in these instances the incised patterns are extremely limited in their scope and not at all to be compared with the profusion of triangles, squares, circles, and wavy lines on the Cyprus specimens. It is this profusion and excess of ornament which recommends M. Dümmler's order. Besides, we must bear in mind that he is dealing solely with what he observed in the tombs. Very possibly, for all we know, he would admit it as a hypothesis that the Cypriotes also had begun with a small range of incised patterns, and had subsequently, after passing through two stages of experiments, recurred to them in profusion.† That would meet the difficulty. Otherwise his view would compel us to suppose that in Cyprus the order of development had been different from that which was usual among other nations. Certainly the profusion of the incised patterns

* *Mittheilungen des Arch. Inst. in Athen.*, XI. p. 209, with three plates.

† Perrot and Chipiez, *Histoire de l'Art*, iii., p. 685, accept this order of commencing with incised patterns, but not to the exclusion of its coming into vogue again at a later period and indeed remaining in fashion for a very long period.

in the Cyprus pottery is just such a phenomenon as could be readily explained by the survival, or perhaps rather the revival, of a taste for decoration which in its vital, or, as we may say, its organic stage had passed away. There is nothing to compare with it for a moment in the pottery of other ancient nations.

On the other hand the numerous vases in the shape of animals painted with geometric patterns, as on Plate XCV., have a delightfully innocent and primitive air. We can conceive the fancy of the potter revelling in the combination of fantastic forms with the useful purposes of a vase, and waiting unconsciously till some new impulse should come upon him to limit the number of his shapes of vases and to concentrate his powers on the decoration of the limited shapes. That came in time, and in a peculiarly Cypriote manner.

But we must proceed to take note of how M. Dümmeler disposes of two particular classes of vases which he observed in the oldest cemeteries. We refer in the first place to those represented on Plates LXXXVI. (with the exception of Fig. 759) and LXXXVII. As every one knows, these vases distinguish themselves in a marked manner from the rest of the Cyprus pottery. The clay is more finely worked than usual. The vase is then covered with a pale gray slip on which the patterns are painted in brown and red colors. The patterns are linear, consisting mostly of bands of lozenges covered with chequers, or of simple bands of chequers, running either horizontally or vertically. Fig. 761 (Plates LXXXVI.) is exceptional in having round the neck a broad pattern of scales such as occurs on the pottery of the Mycenæ class, and below this two slight bands of what may be either elongated spirals or circles connected with tangents. If the former, this pattern would belong to the Mycenæan age; if the latter, to the age of the Dipylon pottery of Athens. The extreme elongation of the pattern is certainly suggestive of the Dipylon style. But in either case combination of it with the Mycenæan scale pattern would lead us to assign this vase to somewhere between these two early styles of pottery.* M. Dümmeler believes that the pottery of this class had been imported into Cyprus, grounding

* Dümmeler, *loc. cit.*, p. 234, accepts the pattern here in question as one of circles united by tangents, as in the Dipylon vases, and the scale pattern as Mycenæan, but declines to offer any opinion on the relationship between these patterns. If we rightly understand him he would regard this particular vase as a local imitation.

his opinion not only on its peculiarities of fabric, but also on the fact that he observed numerous fragments of a coarse local imitation of this ware in which only the general aspect was imitated, not the technical processes of refining the clay and painting the patterns on a gray slip. He gives no opinion as to the quarter from whence originals were imported. But against this theory of importation it does not seem to us improbable that, though bands of lozenge patterns covered with chequers and similarly parallel bands resembling the lines of metopes and triglyphs are undoubtedly features which occur in the later stages of the Dipylon style, they may yet have originated in Cyprus itself as a natural development of the incised pottery, if in a measure under the influence of the Dipylon styles. Bands of incised lozenges, though only covered with simple hatchings, were already at home in Cyprus. It is known also that the later or debased forms of the Dipylon patterns exercised in many quarters a sort of infection which led not so much to direct imitation as to the production of new varieties of the same system of degradation. Probably, therefore, the technical peculiarities of the vases in question would be best accounted for by assuming a local fabric in Cyprus itself.

The second class of vases which M. Dümmeler has characterized as importations are those on Plates XC. (Figs. 775, 776, and possibly 778), C., CI., CII., CIII. These are obviously vases of what is now commonly called the Mycenæ type, as to which the general opinion has always been that, wherever they may have been made, it was not in Cyprus. So that the general view is quite in accord with the theory of M. Dümmeler. One thing, however, it is important to notice, viz., that according to his observations these vases were only found in the later tombs of the oldest cemeteries. That, it is true, does not help us much in reference to the burning question of the actual date to be assigned to these vases. On the other hand, he denies emphatically that vases of this type have ever been found at Amathus, and infers that the production of them had ceased before the cemeteries of Amathus had come into existence. Unfortunately it is hardly possible to date the oldest remains in the tombs of Amathus, though it is much to be desired that this could be done, as we should then arrive at a terminus ante quem for this pottery, and that might perhaps be of some service in the matter. This much, however, is certain, that in the extensive excavations carried on there at the instance of the

British Museum in the past winter and spring, no indisputable evidence was obtained of a date earlier than the sixth century B.C. There were indeed found several scarabs having the cartouche of Thothmes III., and if these scarabs had occurred among, or in fact anyway near, specimens of the Mycenæ pottery it would have been hailed as a proof of the date of that pottery. But this did not happen. Our excavations entirely confirmed M. Dümmler's observation that no pottery of this class had ever been found at Amathus, while as to the scarabs of Thothmes, their presence is no surprise. It is one more of these many instances in which the cartouche of that monarch was produced centuries after his day.

On the other hand there was found in our excavations one fragment of a vase of the Dipylon style (as seen in Plates CIV., CV.). But unfortunately the tomb had been rifled long ago so that no result was obtainable as to what its original contents may have been. One can only conjecture that if they included vases of the Dipylon type, they may not impossibly have also included specimens of the Mycenæ class, seeing that these two styles of pottery overlapped each other to some extent. We venture on this conjecture not only because of its inherent probability, but also because it explains how the vase given in Plates CII., CIII. came to be found at Amathus.*

But the vases, most strictly typical of the Mycenæ class, are those in Plate XC. They are of the shape known as "pseudamphoræ," "false-necked amphoræ," or in Germany "Bügelkannen." Whatever their name, it is clear that they have only one means of being filled and of being emptied, and that is by a very small spout attached to them. No less clear is it that a vase of this shape could not well have been intended for ordinary purposes, where it would have to be regularly refilled or re-emptied. It would be in the highest degree impractical for such purposes. What it would suit admirably for would be to contain a more or less precious liquid, in which case the vase if it ever was refilled would be so only on rare occasions. If we are right in this opinion then these particular vases would point very probably to an importation of some valuable liquid, whether a perfume or some other substance much sought after at the time,

* M. Dümmler calls in question this provenance but without justification, *loc. cit.*, p. 236.

and this again would suggest an explanation not only of the wide distribution of the so-called Mycenæ ware in antiquity, but also of the fact that this shape of vase is the most numerous, not to say the most characteristic. The uniformity of clay, workmanship, technical processes, and principles of decoration which pervades the whole class of Mycenæ pottery indicates to our mind a strictly local centre of origin. The prevalence of aquatic animals or plants in the decoration, and the skill with which they are drawn compared with the utter feebleness in the drawing of quadrupeds, would seem, as has often been observed, to restrict the local centre to some island of the Mediterranean. In the present state of our knowledge the choice could only be between Rhodes and Crete. Both these islands have yielded a considerable number of antiquities of the Mycenæ class, while Crete, little explored as it has been up to now, has more than once been pointed to as the probable origin of the whole of the so-called Mycenæ civilization. That may prove to be so when the time comes for the thorough exploration of Crete. Meanwhile there is this to be said for Rhodes—that it has already yielded one of the richest series of vases and other antiquities of the Mycenæ class. We mean those found at Ialysos, many years ago; and what is more important, the tombs of Camiros in Rhodes have furnished us with a series of vases which can hardly be other than direct, immediate descendants of those of Ialysos and Mycenæ. The shapes are indeed entirely different, as is also the limitation of subjects for decoration. But the technical processes of manufacture are the same, and so also is the principle of filling up vacant spaces with circles of dots. But, as we have said, the time has not yet come for the last word to be spoken on these antiquities. The remarks we have been led into must be taken only as suggestions.

As examples of Mycenæan pottery in its later stage, the two vases on Plates C. and CIV. are of unique interest. On each vase is pictured a procession of bigæ, each biga containing a driver and a person driven. These are not war chariots. There is no sign of armor or weapons. On the contrary the figures are closely draped, and more suggestive of a funeral procession. Nor is this a mere suggestion when we observe that the attitude of the figure standing on the ground behind the chariot of Plate CI. with her hands raised toward her head is the attitude of expressing grief, so well known in the funeral scenes on the Dipylon vases of Athens. There

can be no question, so far as we can see, that we have on these two vases representations of funeral chariots. It may be said that a design so ambitious in thought and conception is altogether beyond what we expect in Mycenæan pottery. That is quite true, but the execution of the design, the technical processes employed, and the patterns chosen to fill in the vacant spaces are so characteristically Mycenæan as to leave no moment of doubt. The figure of the mourner to which we have referred is no less characteristic, differing as she does from her Attic kinswoman on the Dipylon vases by being draped.

The richer of the two vases is that on Plates CII. and CIII. The horses are more elaborately caparisoned and the yoke of the chariot is more intelligently drawn. The vacant spaces are largely filled in by one of the most familiar of Mycenæan patterns, whatever it may represent, whether a shell, as we think, or some other natural object. On each side of the vase the two bigæ are separated by what may be meant for a winding path, though we only venture this explanation with diffidence. In any case the intention seems to have been to give reality and perspective to the scene. We have the same spirit in the perspective with which the body of the chariot is drawn. In the bigæ on this vase we have the rude prototype of the innumerable chariot groups on the Greek vases of the sixth century B.C. The question is, what was the distance of time between the prototype and the type? It should be added that Furtwaengler and Loeschke cite along with those two vases several others (*Mykenische Vasen*, p. 27 fol.) but without offering an explanation.

Before altogether leaving the period with which we have just been dealing we must notice the remarkable vase figured on Plates CIV., CV. Its striking resemblance to the large vases of the Dipylon class had led me to regard it as probably an importation from Athens. This view appears to have been generally accepted. But M. Dümmler is somewhat reluctant in the matter, on the ground that this vase (see Plate CIV.) has two groups, one on each side of the handle, each consisting of two animals, which stand erect and confronted with a tree between them. He does not recognize the motive on the Dipylon ware, while on the other hand he is inclined to compare the tree to those representations of a sacred tree as it is called which occur so frequently on purely Cypriote vases. But we cannot agree with him. The tree is quite

natural and not conventionalized as are the sacred trees. Besides, the motive itself is perfectly consistent with what is known of the Dipylon period of art. Apart from this question there is little need at this time of day to describe in detail this well-known vase. It will be sufficient to call attention to what seems to us an important element of decoration on it, viz., the existence of a long narrow band of animals running continuously round the vase like the frieze of a temple, while immediately above this frieze is a series of isolated groups resembling again the metopes of a temple; in short a combination of frieze and metopes identical in principle with the temple at Assos in the Troad. The temple of Assos to all appearance may date back to the seventh century B.C., and when we remember that the Dipylon style of vase painting is also known to have been practised down to that century, we have not much difficulty in believing that the painter of our vase had made use of a principle of frieze and metopes which had originated in architecture and had thence become the property of decorative artists, such as the vase painters not to mention the artist of the famous Larnax or chest of Kypselos the tyrant of Corinth in the seventh century B.C. We do not say that the great Cyprus vase had actually been a work of the seventh century. What we say is that the principle of decoration followed on it continued in use to that time, and that the finding of a fragment of a similar vase in the British Museum excavations at Amathus would speak for this date if we must accept as conclusive the opinion founded on excavations, that the tombs of Amathus yielded nothing which can be positively called older than 600 B.C.

We now pass to one of the strangest classes of vases in all Cyprus, those on Plate CVI.* Here there is no question of importation. The vases are purely of Cyprus origin, possibly a local fabric in Citium, where the Phœnician element in the population was apparently stronger than elsewhere in the island. Probably "Cypro-Phœnician" would be the best designation of them. For, although a Phœnician character is conspicuous enough in the painted designs, with their borrowings from Assyrian and from Egyptian arts, yet there is much else in them which for the present can only be classed as Cypriote. We are prepared to accept as purely Phœnician in

* See also Cesnola, *Cyprus*, p. 55, and pl. xlii, figs. 2, 3; Perrot and Chipiez, *Histoire d'Art*, iii., pp. 708, 709.

spirit a group of two goats standing erect and confronted, on either side of an Assyrian sacred tree which has become conventionalized into a fantastic pillar or stand of some kind.* The large rosettes stamped on the fore and hind quarters of the goats and the oblong tablets on their sides, suggestive of cuneiform inscriptions, hardly admit of any explanation other than a direct derivation from Assyria at the instance of the Phœnicians. So also the strictly heraldic spacing of the figures corresponds with what we know of Phœnician art in its uncontaminated state. But these remarks do not apply so well to the vases on Plate CVI. To an extent the heraldic grouping is still retained. We have the same rosettes and oblong tablets on the goats on the vase, Figs. 857, 858. But we find at the same time a new element of realism, a desire to give actual meaning to the figures in place of the old conventionalisms. In Figs. 859, 860 the huge birds—whatever their species may be—are made to attack the female figure, while she, in her turn, is made to express alarm. That is surely something very different from the formalism of Phœnician art. M. Perrot is no doubt right in declining to see in this group a representation of the Greek myth of Leda and the swan,† but the fact of his mentioning this suggestion shows that he was fully alive to the element of actuality in the design. In the costume of the female figure, with the long band pendent in front, he recognizes a feature of Egyptian dress. But on this point we may cite a well-known passage in the *Supplices* of Æschylus (v. 278), where the costume of the daughters of Danaos, who had just arrived from Egypt, is described as of a "Cypriote character," showing that the Cypriotes, though they had adopted an Egyptian costume, had yet given it a "character" or stamp of their own.‡

It may be that in regard to those vases we are here ascribing too much potency to a desire for vivid and, in a measure, speaking representations of life. Other causes may have operated also. But the fact is there for us to see plainly, that the old principle of a rigid framing in of patterns and designs has been for the time at least abandoned in favor of freedom in

* Cesnola, *Cyprus*, p. 55, and Perrot and Chipiez, iii., p. 706.

† *Histoire d'Art*, iii., 709.

‡ For examples of very strongly marked Assyrian features in the costume of a series of archaic terracottas found at Salamis, see *Hellenic Journal*, xii., pl. 10, with the remarks of Mr. Munro, *ibid.*, pp. 152, 153.

placing the design wherever and however it may tell best on the surface of the vase. In a number of instances, as on Plates CXXVIII.-CXXX., the design is simply placed on the natural front of the vase, as if no purpose but its conspicuousness had been thought of. On the other hand, it is obvious that we have no corresponding freedom in the drawing of the birds or other objects. The idea of flight is well suggested by placing a bird vaguely on the surface of the vase, but the bird itself is no nearer the truth of nature. Its wings are still rendered with the utmost conventionalism even in those exceptional instances where some dawning of their true form seems to have been in the mind of the painter. Fig. 948 (Plate CXXVI.) is perhaps the best example of this. Here both wings are raised a little, revealing the body of the bird, the structure of which is indicated by a pear-shaped outline, within which are accumulated a guilloche, semi-circles, and a series of parallel lines, all which have no relation to the body of a bird, except, perhaps, the semi-circles, which may not unfairly represent the shoulder of the creature. In no case do we see the near wing springing from the shoulder as it ought to spring. Both wings invariably rise from the farther side of the bird. Very often one outline serves to indicate them both. Where greater skill is employed, one wing is turned upwards, the other downwards, and always so as to form a decorative feature.

If we ask, why this prevalence of winged creatures? the answer must again be, Assyrian influence. Assyrian art is unique in its abundance of winged beings, whether deities, dæmons, winged bulls, winged horses, or birds which naturally possessed wings. We cannot doubt that the impulse had come thence. On the other hand, it was not much more than the impulse that came. Assyrian art, so far as we know its remains, and certainly as it existed at the time when these vases were produced, had long outstripped the simple conventionalisms which characterize them. These we must ascribe to the Cypro-Phœnician potter and to the technical traditions in which he had been trained. Accustomed to conventional patterns, he would naturally enough give his preference to birds, seeing that they of all animal forms lent themselves best to his traditions. If this is correct, the result we arrive at may be thus stated: first, an Assyrian impulse, which guided the choice of subjects for decoration along with a certain amount of details; and secondly, a native Cypro-Phœnician talent, which, while still subject to its own narrow

technical traditions, strove to impart to its designs a freedom in the general construction of them; together with a degree of vitality and realism of action which seems to have been peculiarly its own.

The vases of this class of decoration seem all to be of one shape, an *cenochœ* of simple form, with large body and a mouth which somewhat rudely suggests the head of a bird with an eye on each side, separated by small concentric circles. Were we to choose from among them the one which most plainly indicates an Assyrian original, we should name a well-known specimen in the British Museum,* on which we see an Assyrian chariot being driven at speed, while the principal person in the chariot is in the act of drawing his bow against some unrepresented enemy behind him. The idea is that of an Assyrian king engaged in war or in the chase. The chariot is Assyrian in shape and decoration,† while the tablet on the side of the horse can only be meant for a cuneiform tablet. But the faces of the two persons in the chariot are not in the least Assyrian. They are purely Cypriote.‡ Though the chariot is doubtless intended for a biga with two horses, only one horse is given by the painter. It is drawn rudely enough, and yet it is clearly an Assyrian horse, such as may be seen very frequently on the reliefs from the palace of Sardanapalus now in the British Museum. A moment's comparison with the two horses on Figs. 963 and 969 respectively will show the difference, and yet these two vases may very well belong to the same series and the same epoch as the British Museum specimen.

Having mentioned the two horses on Figs. 963 and 969 we hasten to add that each serves as a mount for a horseman. In the one case the painter has not known what to do with the legs of the rider and has left them out. In the other his instinct against disturbing the out-

* Engraved in Perrot and Chipiez, *Histoire de l'Art*, iii., pp. 716, 717.

† The scale pattern on the body of the chariot compares admirably with scale patterns on the terra-cotta statues found at Salamis, as to which Mr. Munro (*Hellenic Journal*, xii., p. 151) quotes from Herodotus passages which speak of the scale armor worn by the Persians, referring also to older Assyrian sculptures where the same patterns occur.

‡ Mr. Munro, *ibid.*, speaking of the terra-cotta statues, says: "But the likeness to Assyrian work is only in externals; the features are very far from Semitic, although equally far from the Greek idea—are in fact thoroughly Cypriote."

lines of the body of the horse has made him put both legs of the rider at the farther side of the animal. For no one, we suppose, would suggest that the horseman is to be understood as riding sideways. In Fig. 969 he has the reins in his left hand; in 963 there are no reins, though the hand of the rider is extended as if holding them. The latter vase is in fact the ruder of the two considerably, as may perhaps most easily be seen by comparing the heads of the two horses. In the former, the head is carefully observed and rendered; in the latter it is purely conventional. Not only is the horse's head in Fig. 969 fine of its kind, but the whole action of that horse is spirited and even delicate for its time. The backward leaning of the rider is also a true enough observation from nature. Even the shape of the vase is more elegant with its long graceful neck. Yet these differences do not imply any distance of time. The most they can mean is a difference of skill in two vase painters.

Among exceptional subjects of design on this class of vases we may notice Plate CXXIX., Fig. 962, with a representation of, apparently, a boy running. So far as his costume can be made out we should say it was Greek, consisting of a short chiton only. Fig. 964 gives us a fish, conventionally and decoratively drawn, but yet in a manner not unsuggestive of the true form of a fish, though possibly the fins may not be altogether just such as the creature possessed. If it is meant for a dolphin, as we suppose it to be, the action would represent a point in the curve which the dolphin makes in skimming a smooth sea. Fig. 964 is a ship with sail furled, two steering oars at the stern, above which rises the *cheniskos* (*χηνίσκος*), or swan's head, while towards the bow is a sort of fore-deck. The *cheniskos* at the stern, though it was a regular feature in late Greek and Roman ships,* is found also on vases of the black-figure period, dating from the middle of the sixth century B.C. So far, therefore, we cannot argue conclusively the date of the Cyprus vase. But the presumption is in favor of a date about the middle of the sixth century B.C., and possibly this is the period to which the whole of this class of vases belongs. That, however, is a question which can perhaps only be settled definitely by the careful observation of distinctly dateable objects found in the tombs with these vases. Unfortunately, much as

* Cecil Torr, *Ancient Ships*, p. 67; and compare the war galleys on a black-figure vase in the British Museum.

may have been hoped for in this direction from recent excavations, the result has been frequently disappointing.*

An interesting example of the drawing of animals will be seen in the bull on Fig. 986 (Plate CXXXIV.), with which may be compared similar vases from Marion and Amathus. In the instance before us the bull exhibits a marked Assyrian influence mixed with the Greek manner of drawing this creature in the sixth century B.C. In the vase from Amathus just referred to we have, similarly placed on the shoulder, first a combat of a lion with a bull, and secondly, on the other side of the spout, a group of two sphinxes seated face to face with a conventional tree between them.† This conception of the two sphinxes seated face to face has become familiar to us from the sixth-century reliefs of tombs in Lycia, now in the British Museum, as also from the probably older reliefs of the temple at Assos in the Troad. That it was originally an artistic conception proper to Asia Minor, but arising out of the art of Egypt and of Assyria, seems more than likely. So also the lion attacking the bull may very well have spread as an artistic motive from Assyria westwards into Asia Minor, and thence to Greece proper, where it long reigned as a favorite piece of decoration. In both these groups on the vase from Amathus we see how far the influence of Greek vase-painting in the sixth century had already modified not only the details but the general composition, till it gradually expelled every distinctive or at least every obvious Oriental feature. In the vase from Marion, of which we have made mention, the bull retains something more of the Assyrian character, while the vase itself is remarkable in having round the body a broad pattern of ivy leaves united together in a horizontal row, and thus forming a striking pattern, which can be traced from the remains of the Mycenæ‡ period to the terra-cotta sarcophagus of Clazomenæ, and to Etruscan vases of the sixth century B.C.

* Mr. Munro, in summing up the results obtained from his excavations at Marion (Polis tis Chrysochou), says (*Hellenic Journal*, xi., p. 59): "It cannot be too strongly insisted upon that, in the present state of Cypriote archæology, to date the native fabrics solely by the criteria of style is to beg one of the principal questions at issue." This opinion has been confirmed by the recent excavations at Amathus on the part of the British Museum.

† This vase was found in the excavations recently conducted at Amathus by Mr. A. H. Smith, of the British Museum, where it now is.

‡ Dr. Herrmann, *Das Gräberfeld von Marion auf Cypern*, publishes this vase, and says that this pattern of ivy leaves points to a Mycenæan *vorbild* or prototype (p. 50), adding that the mixture of Mycenæan, Assyrian, and archaic Greek elements in the decoration of so ordinary an object is highly curious (p. 51).

The vases of which we have been speaking form a class by themselves. They are distinguished chiefly by having against the shoulder and neck a plastic figure of a woman holding in her hand a vase in the shape of an *œnochoë*, which *œnochoë* serves as a spout for the main vase. Occasionally to this figure is added a winged Eros, thus forming a group which may have been meant for Eros and Psyche,* though we are aware that the legend of these two is not known in classical literature till the later times of Apuleius. Singularly enough, a not dissimilar group, but of course without the *œnochoë*, occurs on several bronze *hydriæ* which come from Greece and appear to be not later than the fourth century B.C. These groups are in relief, and served as ornaments at the lower end of the upright handle of the *hydria*. One in Berlin shows us Eros and a winged female figure standing side by side and turned towards the front.† Another in the British Museum has the same group, but with some variations in detail. For instance, our female figure does not appear to be winged. It seems as if she were standing within the shelter of the left wing of Eros. As a piece of decoration, that appears to be what is intended, though doubtless a comparison with the Berlin bronze shows definitely that in the original motive the large wing on the right of the group belongs to the female figure. In our bronze, to produce an intentional variation, the farther wings of her and of Eros are left out. It is quite possible that the original motive had been derived from the Cypriote vases. But apart from that question, the groups and single figures‡ on the Cyprus vases certainly present a singular phenomenon for which no explanation appears to have been yet found. So far as we know, the figures are invariably Greek. The idea of women carrying water from fountains was a favorite idea on Greek vases of the sixth century B.C. The winged figure of Eros—or whoever he may be—is purely Greek. Yet in the remains of Greek art we find nothing which could have served, so far as we can now judge, to suggest the utilizing of the figure of a woman carrying a water jug for the spout of an actual water jug. It is a conception which strikes us more by

* Dr. Herrmann, *ibid.*, figs. 41, 42, calls the group Eros and a Maiden. Mr. Munro (*Hellenic Journal*, xi, p. 40) says: "In some cases . . . the woman is no longer single, but beside her appears a youth whom we may call Eros or Thanatos, according to taste."

† Published in *Arch. Zeit.*, 1884, pl. i.

‡ Heads of bulls also occur frequently, and of other animals more rarely, in place of the female figures.

its fancifulness than its appropriateness, though of course this latter quality is present in a sufficient degree to be noticeable on the first sight of the vase. As regards the artistic element in the modelling of the figures, in some instances that is fairly good. But for the most part the specimens on Plate CXXXIV. may fairly be taken as representatives. It will be seen that the workmanship is very rude, and the colors extremely glaring. The figure on 985 is interesting for her costume, which, with its high cap and curious dress, reminds us of archaic Etruscan bronze statuettes.

We must not pass without notice Fig. 936 (Plate CXXIV.), with its group of fish disposed in a delightfully conventional manner. In the centre are two fish placed upright as if they were being carried on a string. At each side we have a larger fish, apparently in the act of swimming, each in an opposite direction. On them there is no indication of scales as in the smaller fishes. They are rendered in a purely decorative manner. The brush of the painter in forming the outline has begun at the tail, passed along the back, round the head, along under the belly, till it reached the tail again, when with superfluous energy it runs down into a large spiral which is then filled in first with concentric circles and lastly with a chequered square. One would have thought that it would have been easier to have gone on with the spiral, coiling it round and round till the whole space was filled, as would have been the case in a Mycenæan vase. But that was not the way of the Cypriote potter. He was bent on his concentric circles, as we have already seen and shall yet see. Under each fish there is what is doubtless intended for a curling wave, to give reality to the same. In many respects this is a fine piece of decoration.

As regards the human head on Fig. 911 (Plate CXVIII.), we are at a loss to say what nationality it may represent, unless the conical head-dress may be held to indicate a Cypriote. The face appears to us to have more of a true Greek type. Apart, however, from this question, it is certainly singular to see a solitary human head thus placed promiscuously on a vase. We are familiar enough with isolated human heads employed on the necks of vases. But this is another matter, whatever its explanation may be. For examples of human heads employed in the way just referred to we may cite Figs. 907, 908 (Plate CXVII.), which, like the vase more

immediately in question, indulge in the system of decoration by means of concentric circles. Others again are profusely enriched on the body of the vase. In one case* we see a draped female figure of a Cypro-Egyptian type not unlike those already noticed. She is placed in a centralized position between two vertical bands of guilloche, beyond which on each side is a border of palmettes, and lastly a large rosette. In another† the shoulder of the vase is painted with a large conventional floral pattern which is centralized between triangular spaces filled in with smaller patterns.

We have seen in one of the oldest classes of Cyprus pottery where decoration was confined to incised patterns that systems of concentric circles were much in favor. In turning to Plates CXX.-CXXII., we recognize the same spirit but with a marked difference. The concentric circles instead of being placed almost anywhere or anyhow are now made to conform rigidly to the shape of the vase. Wherever the globular body of the vase presents a diminishing surface, whether it is in a vertical or in a horizontal direction, there the potter has placed his similarly diminishing concentric circles. Only an artistic temperament could have made such an observation as to the appropriateness of ornament to form. But observe how the potter, having thus got hold of a principle of decoration perfectly applicable to vases which have no foot to stand on, as was often the case in Cyprus (*e.g.* Fig. 918), proceeds to apply it to vases which do have feet to stand on. There we think he was entirely wrong so far as concerns the vertical circles which he is so fond of. These seem to us only appropriate on vases which may be laid on their side. One cannot look at the vases so decorated on Plates CXX.-CXXII. without wishing to turn them on their sides. As we have already said, Fig. 918 is an exception, because it has no foot, and here we may add that vases similarly decorated and also footless have been found along with pottery of the Mycenæ and of the Dipylon periods. There can therefore be no question as to the high antiquity of the principle of concentric circles in this its true application. The development of it on vases which have feet must be regarded as a subsequent degradation, however attractive and fascinating it may have been. How attractive it was may be judged not only

* Cesnola, *Cyprus*, p. 394; compare Perrot and Chipiez, iii., p. 720.

† Cesnola, *ibid.*, p. 401.

from the vast, almost incalculable, number of such vases found in Cyprus, but also from the fact that the production of them had gone on apparently without intermission for a very long period of time, to judge by the records of excavations.

There remains the question of floral ornament as we see it employed on the large amphoræ on Plate CXII., and in the deep cups of which Fig. 896 (Plate CXV.) may be taken as a specimen. It will be seen that on the shoulders of the amphoræ, Figs. 882 and 885, there is a lotus border in which the stalks are linked together in a chain. Just such a border, if more skilfully executed, occurs frequently on early Greek vases from Corinth and other cities, the date of which can hardly be much later than the end of the seventh century B.C. It may be said that lotus borders exist in Assyrian art also; that is true enough, but we are under the impression at the moment that the linking together of the stalks in this manner was a Greek invention. At all events the employment of this border for the shoulder of a vase is surely Greek and nothing else. Then again, as to the borders of rosettes on the neck of Fig. 802, these may also be compared with what is seen in profusion on the Assyrian bas-reliefs; but borders of rosettes are very common also in early Greek art. We are far from implying that the Greeks did not derive these elements of decoration from Assyria or possibly even from Egypt. What we assert is that they modified them in the taking, and if we find similar modifications in Cyprus we venture to doubt whether the Cypriote potters had not benefited by the innovations of Greek intermediaries. They did not thereby sacrifice much of their independence. It could be wished, indeed, that they had sacrificed more at the same shrine. For often as we have had occasion to notice their indebtedness, real or apparent, to foreign influences, the fact remains that the potters of Cyprus have been singularly independent and true to their own instincts with all its limitations and narrowness. Nowhere else in the world could be seen such conventionalism of plant life as on Fig. 884 (Plate CXII.). One may say that it is essentially only a lotus, such as may be seen in the art of Egypt and Assyria; we may even compare it with those archaic Ionic capitals which have been found of late years at Neandria in the Troad; yet it is something different. There is a strong native element in it which cannot be ascribed to want of skill in copying, but is rather the expression of a strong individuality acting on the common stock of a simple pattern.

Fig. 893 (Plate CXIV.), shows us a border of lotus arranged like metopes between triglyphs. It will be noticed that the upright bands which we have compared to triglyphs are made to cut in two a series of large disks, the halves of which are drawn aside so that a full half is visible on each side of the triglyph. On many Cyprus vases, especially those of the shape of Fig. 896, this principle of decoration is very conspicuous. It is the more remarkable because, though these vases are not otherwise in the least Mycenæan in character, yet this same principle is well known in the art of the Mycenæan period, whatever the explanation of this coincidence may ultimately be. The vases on which it occurs in Cyprus seem to us strongly Phœnician.

For the decadence of floral pottery we may refer to Figs. 989, 990, 993, the last mentioned being florid enough for all tastes. Fig. 996, with its fairly elegant shape and large picturesque festoons, must, one would suppose, belong to the Alexandrian age, and the same may apply to Fig. 992. Vases like the latter have been found in considerable numbers in Egypt as well as in Cyprus. Possibly they are all of the Ptolemaic period, to which also Figs. 1000 and 1001 seem to belong.

In regard to the vases of transparently Greek workmanship on Plates CXLVIII. and CXLIX. it is unnecessary for us to offer any remarks here. For the most part they are simply Greek vases of the sixth century B.C. Fig. 1106, a Corinthian aryballos, is older than the rest, and may date back to the seventh century B.C., while Fig. 1107 is again obviously much later.

A. S. MURRAY.

British Museum,
August, 1894.

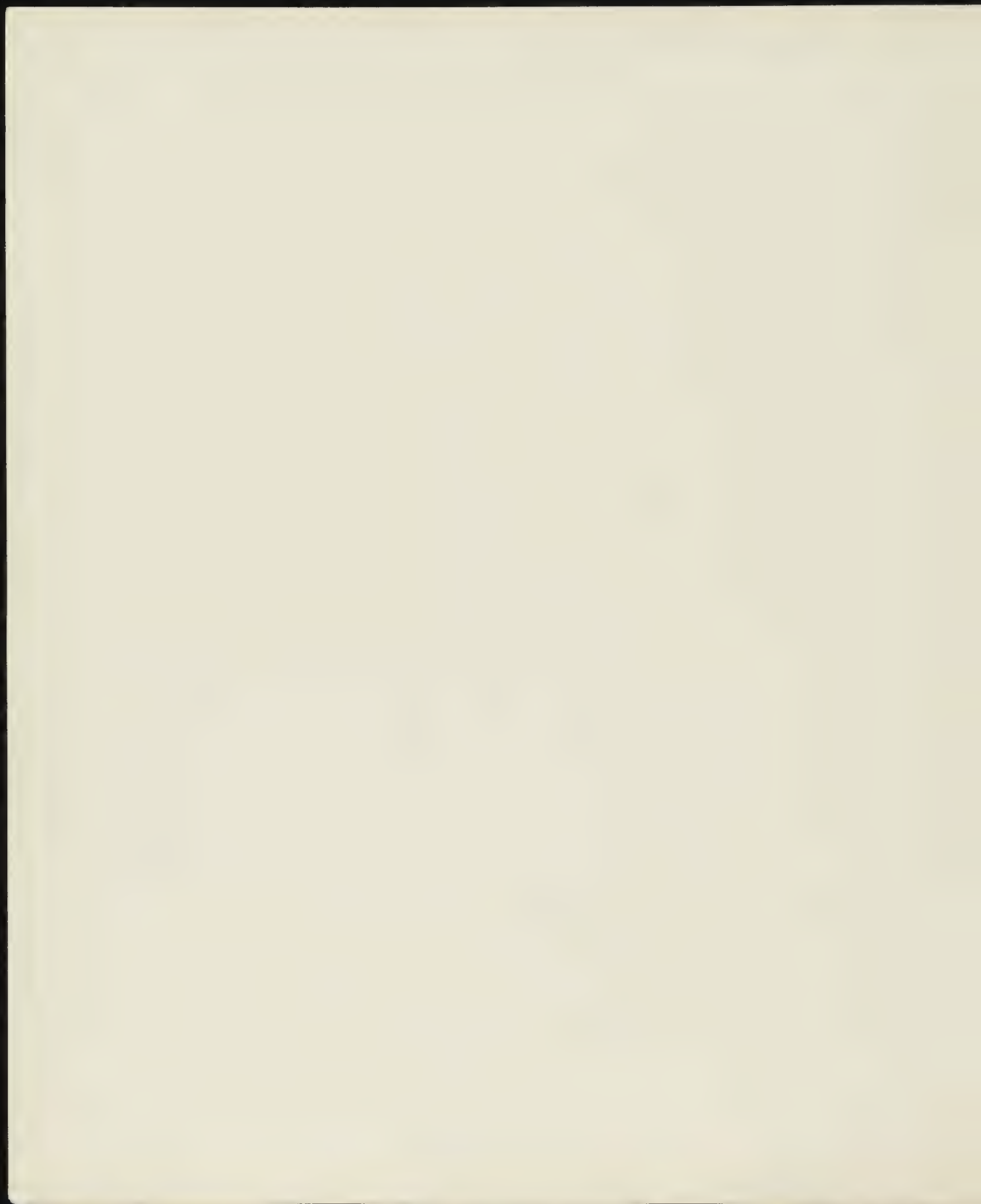


PLATE I.

1. Gray terra cotta. Height, $2\frac{3}{4}$ inches. Found at Alambra.

Fragment of a female figure, probably Astarte, Aphrodite, Paphia *; the left shoulder, part of the right arm, and all of the body below the waist, broken away. Head compressed laterally; the large nose thereby coming almost to an edge. Above, a flaring, flat-topped head-dress, with traces of brown color. Eyes, mouth, and hair indicated in brown. Body flattened, with prominent breasts. Dress indicated by a neck-band and wavy stripes of brown. (Similar pieces are figured in Schliemann's *Mycenae and Tiryns*, page 12.)

2. Gray terra cotta. Height, $3\frac{1}{8}$ inches. Found at Alambra.

Chair with seated figure, all in one piece. Chair, a nearly circular basin-like seat, with three broad legs rounded at the bottom; uprights at the back, and for the elbows, rise in the curve of the seat, and are joined by two flattish curved rails. Decorated with lines and strokes in great variety; outside, of red and brown, inside, of brown only.

Figure, in style very near No. 1; head flat-topped, thin, and compressed into a large, edged nose; arms stretched outward and upward to top of upper chair-rail; body small, rudely outlined as if robed. Features and dress as in the last.

3. Red terra cotta; exterior now gray. Height, $4\frac{1}{8}$ inches. Found at Alambra.

Seated female figure (Aphrodite), with a child strapped upon a pillow or flattish trough in her lap. Upper part of the body flattish, and continuous with the back of the chair; the other parts not distinguishable from its seat and forelegs. Head-dress, a turban or crown, decorated

* In the Cyprus inscriptions she is called either Aphrodite, Paphia, or Aphrodite-Paphia. In the following pages the name Aphrodite will be commonly used. "Venus" is also to be considered a historical, and perhaps actual, synonym, if we regard the views of the classical Latin authors. In like manner the goddess of Eryx in Sicily, whose temple was an object of such fierce contention in the first Punic war, is Venus with the Latin authors, Aphrodite in Polybius, and Astarte in the Phœnician (Carthaginian) votive inscriptions found on the spot.

PLATE I. CONTINUED.

with incised zigzag lines and brown color; face, brown; nose, large and thin; eyes and mouth indicated by punctured dots; ears large, with three holes in each; raised projection for the chin, and another for the necklace, both colored brown and red; arms, short stumps, curving forwards, colored with brown transverse stripes. Child, of rude shape; large, edged nose; punctured dots for eyes, mouth and ears; body and legs as if under a covering that conceals the arms. The straps or bandages of brown lines. Traces of red color here and there.

4. Unbaked clay; colored dull red. Height, $11\frac{1}{4}$ inches. Found at Alambra.

Primitive representation of Aphrodite. Shape rudely rectangular, with a projection to represent the head and neck. At top, a crown of incised straight lines with a row of punctured dots; nose, a flat projection with rounded profile; eyes and mouth indicated each by a diamond of punctured dots.

Two necklaces of straight lines (seven each); the outlines of the dress and its folds or trimmings represented by bands of incised straight lines, vertical, transverse, and oblique; an upper trimming or collar, by a row of diamonds formed and filled in with incised strokes; collar of three curved lines, the strung jewels indicated by dots. On the back, tresses indicated by zigzag lines; wide collar of transverse straight lines, between which is a row of large diamonds formed of double lines and filled in with strokes. Dress indicated by wide bands of straight lines, transverse and oblique. Broken in places, and reset.





PLATE II.

Figurines of red terra cotta (except No. 12, which is gray); exteriors now gray. Nos. 5, 6, and 12, found in rock-cut tombs at Alambra; all the others at Aghia (or Ayia) Paraskeve, near Nicosia.

5. Height, 7 inches.

Rude, flat representation of Aphrodite. Nose, a prominent compressed mass; mouth, a transverse slit below; eyes, small, round, flattened prominences; ears pierced with three holes each; arms, strips of clay, folded over from the sides; fingers made by slits.

6. Height, 8 $\frac{1}{4}$ inches.

Aphrodite; flattish, but somewhat thick and rounded. Crown of clay strips; nose nearly as in No. 5; eyes, punctured dots; mouth, two incised lines; punctured dots in the areola of each breast. Two necklaces and the dress indicated (on both sides of the figure) by incised zigzag lines. Broken across, and reset.

7. Height, 7 $\frac{1}{4}$ inches.

Rude representation of (perhaps) Aphrodite; having somewhat the appearance of a partly covered figure on a couch or bier; arms faintly indicated in the position of those of No. 6. The head, resting against a support, is crossed above by transverse clay strips, colored. Decoration, alternate horizontal bands of obliquely cross-barred and transverse straight lines, in red.

8. Height, 6 inches.

Aphrodite; nude; head chiefly nose, like a bird's beak; with large button-like eyes on the sides. Ears as long as the head, wide, with two long holes in each for rings, but rings (of clay and movable) in the upper holes only. Hands clasped under the prominent and pointed breasts. Necklace of two incised lines. Abdomen and thighs decorated with incised lines and strokes. Traces of brown color decoration.

9. Height, 5 $\frac{1}{4}$ inches.

PLATE II. CONTINUED.

Aphrodite; nude; much like No. 8; but the eyes more prominent; and button-like ornaments take the place of ear-rings. Holds a very rudely formed child. Traces of brown color decoration. Both arms broken away.

10. Height, $6\frac{3}{4}$ inches.

Aphrodite; nude; of same general style as No. 8; but eyes more prominent, no ear-rings in the holes, and no necklace. Arms curved and resting on the hips. Abdominal and thigh decoration of incised lines and punctured dots.

11. Height, $8\frac{3}{4}$ inches.

Aphrodite; nude; of same style with No. 8, but eyes more prominent, and movable ear-rings in all four holes. Hands hold between the breasts a bird with outspread wings and tail.

12. Gray terra cotta, originally covered with brown. Height, $10\frac{1}{2}$ inches.

Aphrodite; rudely formed, but round and plump; the body much like a seal's. Nose and mouth nearly as in No. 5; eyes, small low prominences encircled by a ring of dark-brown color; ears as in No. 9; arms curved, with hands at the breasts. Legs indicated half way to the knees only. Neck and (non-indicated) legs decorated with horizontal incised lines. The left leg broken, and reset.

13. Height, $7\frac{1}{2}$ inches.

Aphrodite; nude; of same style with No. 8; but eyes more prominent; hair indicated on the head by incised strokes; three holes in each ear, and each hole encircled by an incised ring. Necklace, two incised lines and a row of incised oblique strokes. Arms covered; the hands at, but not touching, the breasts. Right hand broken off.





PLATE III.

14. Red terra cotta; exterior now gray. Height, $8\frac{3}{4}$ inches. Found in a tomb at Aghia (or Ayia) Paraskeve, near Nicosia.

Rude female figure, doubtless Aphrodite, of a somewhat less rude type than those of Plate II., Nos. 8-13. Nude; hands pressed to the hips; legs close together; long waist; large aquiline nose; large ears; eyes and eyeballs roughly moulded; hair indicated in brown color on top of the head, but falling before and behind the ears in moulded ringlets and locks; nostrils, mouth, fingers, and toes indicated by incised marks. Incised marks also about abdomen and loins. Eyebrows and necklace indicated in brown; traces of brown on abdomen, and of red on the eyes. Part of right breast broken away.

15. Red terra cotta. Height, $8\frac{3}{4}$ inches. Found at the same place as last.

Rude Aphrodite; nude; similar generally to No. 14; but head flat on top, and all the hair indicated in brown—none of it moulded; hands at the breasts; navel marked by a punctured dot. Necklace, a band of brown color between two bands of red; eyes and marking of abdomen colored brown; traces of brown on legs and feet, and of red on other parts of the body. Tip of left ear broken away.

16. Red terra cotta, exterior now gray. Height, $4\frac{1}{4}$ inches. Found in a tomb at the same place as last.

Upper half of a figure much like the last, and similarly colored; but the arms shorter and closer to the body. Navel indicated by a round hole. Tip of nose, and of left ear, with nearly all of right ear, broken away.

17. Red terra cotta. Height, 6 inches. Found in a tomb at same place as last.

Rude Aphrodite, much like No. 16, but much flatter, and with a much shorter waist. Marks on abdomen, incised double lines and punctured dots. Necklace and shoulder straps, bands of brown color. Traces of brown on chest and abdomen. Feet, and nearly all of the ears, broken away.

PLATE III. CONTINUED.

18. Gray terra cotta. Height, 8 inches. Found in a tomb at same place as last.

Aphrodite, with hands holding the breasts; much less rudely wrought than the preceding figures. Surface much defaced; but traces visible of a necklace of beads or small amulets. Hair in a roll over the forehead; from above which, behind, a short peplos falls upon the shoulders and to the waist.

19. Red terra cotta, exterior now gray. Height, 6 inches. Found in a tomb at same place as last.

Aphrodite; ruder than No. 18, but less so than the preceding figures; holding the hands upon the breasts. Large nose; ear-rings, necklace, and breast-medallion rudely moulded and somewhat indistinct. Button-like prominence at navel. Eyes and hair indicated in brown; over the latter hangs a hooded head-dress, falling over the shoulders in large ovoid masses, each of which is made double by an ornamental, longitudinally dividing, incised line, colored brown, from which oblique brown lines extend, with a slight curve, to the sides. Traces of brown color throughout.

20. Red terra cotta, exterior now gray. Height, $4\frac{1}{2}$ inches. Found at the Salines, near Larnaca.

Fragment of seated Aphrodite, with hands held to the breasts; two necklaces of large beads or amulets, and a third necklace, to which is suspended, between the breasts, a round medallion, with pendants. Otherwise, nude. Head and feet broken away, and surface somewhat defaced.

21. Red terra cotta. Height, 6 inches. Found in a tomb at Dali (ancient Idalium).

Female figure, doubtless Aphrodite; the right arm hanging close to the side, the left bent at the elbow so that the hand comes nearly to the right breast. Traces of armlets on each arm. About the neck, three necklaces; one a small throat-necklace, the others of large beads, supporting each a small medallion. Hair in bands over the forehead, with locks coming from behind the ears down over the shoulders in front. Peplos over the head, falling behind to the feet. Much defaced, and cracked across the lower part.

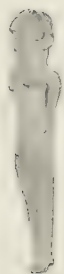




PLATE IV.

All of red terra cotta ; and all found at the Salines, near Larnaca.

22. Exterior yellowish gray. Height, $6\frac{1}{2}$ inches.

Robed female figure, in front looking as if seated (like all the rest of this plate), but, as seen by the side view, standing. Dress, a robe revealing the breasts, and descending to, but not hiding the feet ; upon the head a peplos, covering on each side projections, which seem to be the horns of Io or Isis, and descending as far as the waist. Features plainly indicated, but somewhat obscure. Arms bare, thrust through holes in the robe at the shoulders, and held forwards and upwards ; palms of the hands pressed together. Base of the figure much as if turned on a wheel. Surface seeming rather rude and unfinished, but defaced also, making the details difficult to trace. Traces of red color here and there.

23. Height, $6\frac{1}{4}$ inches.

Figure of same general description as the last, but left arm held down against the side, and right arm laid across the knees ; both arms apparently covered by the robe. Traces of brown color on the head. Right hand, and portion of the right foot, broken away.

24. Height, $7\frac{1}{4}$ inches.

Female figure, holding a child in her arms ; wrought with about the same obscure finish as the last, and like obscurity of detail. A mantle or peplos comes over her head and that of the child, seeming to be wrapped around the child and gathered up beneath it in the woman's right hand. Traces of moulded ear-rings on the woman ; large ear on child. Hair of woman in thick rolls underneath the mantle. Her figure is evidently wrapped in a robe, but its details are obscure.

25. Height, 7 inches.

Female figure of nearly the same description as No. 23, but larger. Traces of red and brown color throughout.

PLATE IV. CONTINUED.

26. Height, $7\frac{3}{4}$ inches.

Female figure of nearly the same description as Nos. 23, 25, but less defaced. The peplos over the head is marked in brown, and descends in front nearly to the breasts. Eyes indicated in brown; traces of brown color throughout, besides a few traces of red.





PLATE V.

27. Gray terra cotta. Height, $4\frac{3}{4}$ inches. Found in a tomb at Dali, the ancient Idalium.

Rude figurine of bearded man playing on a harp (cithara). Body partly conical or bell-shaped, formed on a wheel. Head-dress and vertical stripes on body (dress), colored red. Eyes and beard indicated in brown; brown transverse stripes on the arms; belts and vertical stripes of the body (dress) brown. Harp in the right hand, and played with the left. In all the others the harp is in the left hand, and played with the right. Harp broken.

28. Gray terra cotta. Height, $7\frac{3}{8}$ inches. Found in a tomb at Dali.

Bearded man, with round, low-peaked cap, carrying under his left arm what seems to be a wine or water jar; which seems to be partly supported by a double strap hung over the left shoulder. The lower part of the body found broken, and reset.

29. Red terra cotta, exterior now gray. Height, $4\frac{1}{4}$ inches. Found in a tomb at Dali.

Female figure, playing on small harp (cithara). Head-dress turban-like, with gem in front, and hanging down behind; hair falling over the shoulders in front. Necklace of one raised line, to which hangs a medallion.

30. Gray terra cotta. Height, $5\frac{3}{8}$ inches. Found in a tomb at Dali.

Rude figure of a man playing the double flute. Body made on a wheel; partly conical and cylindrical. Head bent back. Head-dress, cross-belt, and a band about the conical part, indicated in red color; eyes, necklace, and other decorations (mostly horizontal bands), in brown. Lower part broken, and reset.

31. Red terra cotta, exterior now gray. Height, 4 inches. Found at the Salines, near Larnaca.

Rude figure of man playing small harp (cithara). Head-dress with lappets falling on the

PLATE V. CONTINUED.

shoulders. Body conical and cylindrical, formed on a wheel. Very large, compressed nose; eyes of brown color. Decoration, red and brown bands.

32. Red terra cotta. Height, $6\frac{1}{8}$ inches. Found in a tomb at Dali.

Woman playing a harp (cithara). Body cylindrical, made on a wheel. Hair, and also vertical and horizontal stripes indicating dress, colored dark brown. Top of the cithara, and the arms, broken, and reset.

33. Gray terra cotta. Height, $2\frac{3}{4}$ inches. Found in a tomb at Dali.

Fragment of figure with cylindrical body, playing the double flute. Nose large; ears behind the head, large. Surface worn. Left hand, and part of the flute held in it, broken away.

34. Gray terra cotta. Height, $4\frac{1}{4}$ inches. Found in a tomb at Dali.

Man playing harp (cithara). Body rudely cylindrical; perhaps turned on a wheel, and bent. Head-dress as in No. 18. Traces of red and brown decoration.

35. Red terra cotta. Height, 4 inches. Found at Kuklia, the ancient Palaeo Paphos.

Woman playing the double flute, the mouth-straps passing above and about her head. Body rudely cylindrical, apparently not made on a wheel. (A better example of the mouth-strap is seen in another figurine of this general style, No. 165*a* of the Cesnola collection of terra cottas.)

36. Gray terra cotta. Height, $4\frac{5}{8}$ inches. Found at Palaeo Limassol, near the ancient Amathus.

Woman playing the double flute. Conical head-dress, colored red, from which hangs a cape, under which her tresses fall forwards on the shoulders. The folds, laps, and wrinkles of the dress (diplois and chiton) are plainly and not inartistically indicated.

37. Gray terra cotta. Height, $6\frac{1}{4}$ inches. Found in a tomb at Palaeo Limassol, at or near the ancient Amathus.

Woman playing the lyre. Upper garment (peplos) worn over the head, like a hood, passing down over the left arm and festooned up at the lyre. Folds of the dress (chiton) well indicated.

PLATE V. CONTINUED.

38. Gray terra cotta. Height, $3\frac{1}{8}$ inches. Found in a tomb at Kiti, near the ancient Citium.

Woman playing the lyre. Double necklace, with pendants; garment (peplos) thrown over the head, about which is a garland of leaves. Lower portion of figurine broken away.







PLATE VI.

39. Gray terra cotta. Height, 8 inches. Found at the Salines, near Larnaca.

Rudely shaped tambourine player; body formed on a wheel. Tambourine held vertically at the breast between the hands. Hair or head-dress indicated in brown on top of the head; but at the sides falling in thick, moulded, lappet-like masses, to the neck. Eyes indicated in brown. Two narrow bands of brown about the neck, between which is a wide stripe of brown, extending from shoulder to shoulder in front, and along the whole length of both arms; stripe of brown about the waist, from which an apron is indicated as hanging in front. Brown stripe about the bottom. Head covered with red and brown.

40. Red terra cotta, exterior now grayish yellow. Height, $3\frac{3}{4}$ inches. Found in a tomb at Dali.

Tambourine player, with cylindrical body and slightly flaring base, but not formed on a wheel. Tambourine held between the hands; arms extended; nose very large. About the head a crown of roses. Eyes indicated in brown; brown bands about the body; roses alternately red and brown; traces of red throughout. Right ear broken away. This figure is of identical conception with the tambourine player and other musicians figured on the bronze bowl of the Cesnola collection that was found at Dali, which are employed by Murray (*History of Greek Sculpture*, vol. I., p. 41, and p. 50, note 3) in his restoration of the Homeric shield of Achilles.

41. Red terra cotta. Height, $4\frac{1}{2}$ inches. Found at the Salines, near Larnaca.

Upper part of figure of a tambourine player, with cylindrical body; holding tambourine in left hand and playing on it with the right. Hair in bands, with large masses hanging behind the ears (though perhaps a peplos is intended). Traces of red color here and there. Features quite plainly, and not inartistically, moulded.

42. Gray terra cotta. Height, $3\frac{3}{8}$ inches. Found in a tomb at Dali.

Rude figure of tambourine player, with cylindrical body and somewhat flaring base, not

PLATE VI. CONTINUED.

made on a wheel. Holds the tambourine between the hands, with outstretched arms. Pointed cap, with brown marks on its top and down its back, which are continued down the back of the figure to the waist, and appear to indicate a peplos. Eyes, mouth, chin-strap of cap, and fingers indicated by heavy brown stripes.

43. Red terra cotta. Height, $6\frac{3}{4}$ inches. Found at the Salines, near Larnaca.

Tambourine player, with cylindro-conical body formed on a wheel, holding tambourine in left hand and playing on it with the right. Stripes over shoulders and arms as in No. 39; eyes, eyebrows, and hair indicated in brown; parallel brown stripes, with an indistinct pattern between them, descend from breast to feet in front, as do similar ones from armpit to base on each side. Traces of red color throughout.

44. Red terra cotta, exterior now buff color. Height, $4\frac{3}{8}$ inches. Found at the Salines, near Larnaca.

Tambourine player; body and base much like those of No. 40; holding tambourine in left hand and playing on it with the right; arms extended forward. Somewhat defaced; but eyes and hair indicated in brown; three multiple brown bands about the body; traces of red color throughout.

45. Red terra cotta, exterior now gray. Height, 8 inches. Found at the Salines, near Larnaca.

Tambourine player, much like No. 39; but with a pointed head-dress tied under the chin. Marks on shoulder and arms as in No. 39; but a single brown sash with two pendent ends take the place of the apron of that figure. Traces of red and brown throughout.





PLATE VII.

46. Gray terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb at Dali.

Tambourine player; very large nose; rude cylindrical body, flaring at base. Tambourine held at breast with both hands. Head-dress, a semi-cincture with broad lappets hanging behind the ears and upon the shoulders in front. Cincture colored red, from which a drop fell upon the cheek, and another drop trickled down the nose. Eyes, lappets, and indications of dress, in brown.

47. Red terra cotta. Height, $4\frac{5}{8}$ inches. Found in a tomb near the last.

Seated female figure; chair not distinct from body (or dress); once mounted on horse-back (?); tambourine held between the hands at arms' length; hair in bandeaux in front, with tresses falling upon the neck and shoulders; features moulded; traces of brown color; also of brooch and necklace. Somewhat defaced and broken.

48. Red terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb near the last.

Tambourine player; holding tambourine to abdomen, with both hands; otherwise as in No. 46, but a slenderer figure. Traces of brown color throughout.

49. Gray terra cotta. Height, $2\frac{3}{4}$ inches. Found at the Salines, near Larnaca.

Fragment of tambourine player; of same style as Nos. 46, 48, but holding tambourine between the hands, at arms' length; and a slenderer figure than either. Lower part broken away.

50. Red terra cotta. Height, $7\frac{1}{2}$ inches. Found at Cythrea.

Female tambourine player, of good Greek style; holding tambourine in left hand and playing with the right. Hair in turban-like puffed frisure, with two high frizzed masses at the top; peplos falling down upon the shoulders. Dress, a chiton, with clasps at the shoulders, leaving the right arm bare; and a diplois, distinct from the chiton, supported by a taenia that crosses between the breasts. Colored red, except the base, which is green. Broken, and reset.

PLATE VII. CONTINUED.

51. Gray terra cotta. Height, $3\frac{1}{2}$ inches. Found at the Salines, near Larnaca.

Fragment of draped tambourine player, of good Greek style; tambourine held between the hands, in front. Hair braided; over it a hooded peplos, that falls behind, probably to the feet originally; necklace with pendants; dress, a sleeved chiton. Much defaced, and lower parts broken away.

52. Red terra cotta, exterior now gray. Height, $5\frac{1}{2}$ inches. Found at the Salines, near Larnaca.

Tambourine player similar to No. 48; but the arms broken away.

53. Red terra cotta. Height, $3\frac{3}{4}$ inches. Found at Dali.

Tambourine player seated in an arm-chair; holding tambourine in the lap, against the breast, with the right arm and left hand. Head-dress as in No. 46; dress, a chiton; brown stripes on the arms, and traces of brown color here and there. Slightly broken in places.

54. Red terra cotta, exterior now gray. Height, $5\frac{3}{4}$ inches. Found at Dali.

Tambourine player; in style much like No. 49, except that the figure is complete, every part stouter, and the cincture expands to a cap over the head. Body slightly contracted near the base; which last flares but slightly.



PLATE VIII.

55. Reddish brown terra cotta. Height, $6\frac{3}{4}$ inches. Found in a tomb at Ormidia.

Rude figure of bearded man holding a kid in his arms. The conical head-dress, mouth, kid, and bands on the body colored red; eyes, beard, and other decorations in brown. Body cylindrical, flaring at base, formed on a wheel. Hole through top of head-dress, and two holes through flaring base, as if for suspension. Part of the base broken away.

56. Gray terra cotta. Height, $3\frac{3}{4}$ inches. Found in a tomb at Dali.

Rude bearded figure; stumpy, raised arms; body cylindro-conical, formed on a wheel. Eyes, beard, shoulder-belt, and bands about the body, in brown color. Two holes at the base, and another at top of head. Tip of right hand broken away.

57. Gray terra cotta. Height, $5\frac{3}{4}$ inches. Found in a tomb at Ormidia.

Figure much like No. 55, but head less bent back; apparently a tambourine player. Eyes, cross-belt, arm-bands, and bands about the body, of dark brown color. Head-dress like a helmet; nose-piece, and laces behind, indicated in purplish brown; as is the case also with the mouth, and the other decoration. Holes as in No. 55. Right hand, with whatever it held, broken away.

58. Gray terra cotta, colored red. Height, $5\frac{5}{8}$ inches. Found in a tomb at Ormidia.

Tambourine (tympanum) player; bearded; of style similar to Nos. 55 and 57. Head bent back, with long baggy cap. Body cylindrical, with flaring base; made on a wheel. Tambourine, a thin obtuse cone, held in the left hand. Cap, end of nose, neck-band, wide band near the base, and two wide bands on the tambourine, colored red; eyes, beard, and other decorations, in dark brown. Holes as in No. 55.

59. Buff terra cotta. Height, $9\frac{7}{8}$ inches. Found at Amathus (Palaeo Limassol).

Rude figure of man with arms hanging at rest, and closed hands. Cap obtusely conical, from beneath which flows the hair. Body formed on a wheel, cylindrical, flaring at base, where

PLATE VIII. CONTINUED.

are visible also marks of wheel-work. Eyes indicated by brown color. Traces of brown on the hair.

60. Buff terra cotta. Height, $6\frac{3}{8}$ inches. Found in a tomb at Ormidia.

Bearded figure, in style resembling Nos. 55, 57, 58, but body a smaller cylinder with a higher conical base. Left hand holds a mask. Head-dress, eyes, mouth, beard, and bands on arms and body indicated in brown. Features of mask colored brown; alternate bands on the body in red.

61. Gray terra cotta. Height, $3\frac{1}{4}$ inches. Found in a tomb at Dali.

Rude figure; with cylindrical body, flaring into a conical base. Eyes, mouth, and beard indicated in brown; body decorated with brown stripes and bands; tip of conical hat colored red. Arms broken away.

62. Gray terra cotta. Height, $3\frac{1}{8}$ inches. Found in a tomb at Ormidia.

Bearded figure; very large nose; head nearly as in No. 58, with long cap bent backwards; outspread arms; flaring conical body. Cross-belt, bands about the arms and body, in brown. Two holes at the base.

63. Red terra cotta. Height, $4\frac{1}{8}$ inches. Found in a tomb at Ormidia.

Bearded figure, with peaked cap; holding a lamb in his arms. Body, bell-conical, formed on a wheel. Eyes, beard, and stripes on body, in brown; cap, mouth, lamb, and alternate broad stripes on body, with indicated cap-laces, in red.





PLATE IX.

64. Red terra cotta, exterior now gray. Height, $7\frac{1}{4}$ inches. Found in a tomb at Kuklia (Palaeo Paphos).

Aphrodite; over the head a peplos, which is fringed in front with tassels, and descends behind to the feet. A thin draping covers but reveals the body; being itself scarcely visible except in occasional wrinkles, and where at its lower edge it crosses the feet; exhibiting there a double thickness. Features distinctly moulded; face apparently covered by the same thin draping; as a wrinkle over the forehead and another under the chin seem to evince. Large pendent earrings; about the neck a throat-band with medallion; a long necklace of large beads, with pendant; and a third, of chain, which supports a large medallion between the breasts. One hand, hanging at the side, gathers up folds of the thin draping; the other hand holds some indistinct (perhaps broken) object against the large medallion between the breasts. Broken, and reset.

65. Red terra cotta, exterior now grayish-white. Height, $6\frac{3}{4}$ inches. Found at Cerynia.

Fragment of figure with cylindrical body, and stumpy, upraised arms; high flaring head-dress, somewhat like a *calathus*, on the left side of which still remains an object like the roses in figure 40, Plate VI., suggesting that the head-dress was once surrounded by a wreath of such objects. The figure would then be a rude Demeter, with calathus. Head broken off, and reset; left arm broken away. Surface much defaced.

66. Red terra cotta. Height, 11 inches. Found in a tomb at Kuklia (Palaeo Paphos).

Male, bearded figure; the head bent forward; left arm hanging at the side; right arm bent at the elbow, with closed hand laid at the waist in front. Conical head-dress, beneath which, in front, hangs a fringe of hair in bandeaux and flat curls on the forehead, and from which a large peplos behind hangs a little lower than the waist; its folds grasped by the left hand on one side, while a fold passes beneath and over the right fore-arm. Dress, a long under-chiton,

PLATE IX. CONTINUED.

reaching to the feet, above which is a diplois, girt beneath, allowing its under-folds to hang in front in festoons. In front, a wide band depends in a curve from the shoulders a little lower than the waist; another wide band also passes from the left shoulder to beneath the right elbow. These bands seem to be figured, like embroidery, but the surface is too much defaced to be sure. Ears large-lobed; feet very large. The whole figure formerly colored red; traces of brown here and there. A small piece of the left hand broken away.

67. Gray terra cotta. Height, $5\frac{3}{4}$ inches. Found at Dali.

Rude figure of warrior; with cylindrical body and conical base, turned on a wheel. Helmet with long point, or crest, curved and hanging forward; the face upturned so that the chin and long beard extend almost horizontally. Helmet-crest, nose-piece and shoulder-straps, colored red; shield colored red and brown in alternate sectors, separated by brown stripes; eyes, eyebrows, and beard indicated in brown; red stripes about the arm; conical base decorated with band of brown at top and bottom, between which are triangular spaces of alternate red and brown. Right arm raised in act to hurl a spear—the latter now broken away; a round shield or targe on the left arm. Broken, and reset.

68. Red terra cotta, exterior now gray. Height, 6 inches. Found in a tomb near Dali.

Rude image of warrior, with cylindrical body and slightly flaring base; not made on a wheel. On left arm, a round shield or targe, on whose edge the right hand is laid. Head with tall bluntish, conical helmet, which has cheek-pieces reaching below the jaws, and nearly covering the chin. Helmet colored red, with brown inner border; shield decorated with brown and red rays; dress indicated by spiral lines, alternately brown and red, which are interrupted by vertical stripes of red and brown reaching from armpits to base. Alternate stripes of red and brown on the arm. Eyes and fingers indicated in brown; mouth colored red.

69. Red terra cotta. Height, $10\frac{3}{4}$ inches. Found at Kuklia (Palaeo Paphos).

Beardless figure of nearly the same general appearance as No. 66. Ears large and high. Blunt conical head-dress, below which appears the hair in bandeaux, ending in flat curls. From the head-dress a peplos reaches nearly to the feet behind. Arms as in No. 66, but the left arm quite concealed beneath the peplos, of which the right hand also gathers up a few folds. Dress,

PLATE IX. CONTINUED.

a chiton and diplois; from beneath the latter depend two long, wide girdle-ends, terminated in long ornamental fringes. Feet very large. Whole figure once colored red; traces of brown here and there. Cracked across the feet; and some minute fragments broken away.

70. Gray terra cotta. Height, $16\frac{1}{4}$ inches. Found in a tomb at Kuklia (Palaco Paphos).

Tall thin figure; male, bearded; of aspect superficially like Nos. 66 and 69. Head-dress ovoid-conical, from which depend two tassels in front, one on either side, reaching a little lower than the shoulders. About the body, and over the back of the head-dress, is wrapped a mantle, whose edge, heavily fringed with tongue-shaped tassels, curves about from the left shoulder to the right hip; a fold being gathered up under the right fore-arm; which last, held against the chest, looks much like an arm in a sling. The left arm hangs at the side; its hand apparently grasping a part of another garment. Surface much defaced, but there are indications of an upper tunic, and perhaps of an under one also. Traces of brown and red color throughout.

71. Red terra cotta, exterior now gray. Height, $6\frac{3}{4}$ inches. Found in a tomb at Dali.

Rude figure; the surface much defaced and chipped. Large head, with head-dress not now easily definable. Hands in same position as No. 66; large armlets on the arms; large earrings. Though the figure is striking, it is too much injured to allow further detailed description. Feet broken away, as well as small pieces all over the face, limbs, and body. Broken across the middle, and reset.

72. Red terra cotta. Height, $6\frac{1}{4}$ inches. Found in a tomb at Dali.

Female figure; the surface much defaced. Probably a draped Aphrodite. Over the head a hooded mantle (or peplos), under which appears the hair in a roll on the forehead, and which descends behind, and at the sides as far as the hips; a part of it grasped by the left hand, which hangs at the side. About the left fore-arm, which is held to the breast, is gathered another portion, whence the folds curve about to the right hip. Other dress, a chiton reaching to the feet. Traces of a necklace. Too much chipped and defaced to allow further details.



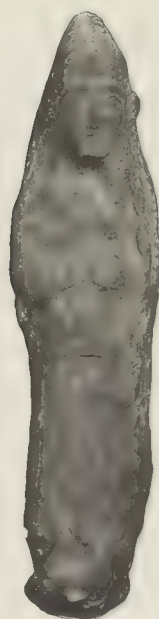
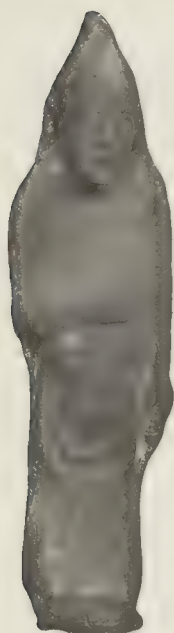




PLATE X.

All found in tombs at Episkopi, near Curium.

73. Gray terra cotta. Height, 3 inches.

Woman baking thin round cakes of bread, after a fashion still existing in the Orient. The oven (*klibanon*) is an earthen vessel of oblate ellipsoidal shape, open wide at the top; below, in front, an irregularly round hole for the draught of air. Inside are five cakes, each about $1\frac{1}{2}$ inch in diameter, adhering to the inside of the oven near the top. The woman looks over into the oven from behind, in a position between sitting and standing; her feet, widely apart, against the sides of the oven at the bottom; her left arm stretched around and holding the oven near the top; her right hand holding an instrument like small shovel or paddle, with which she adjusts one of the cakes; her breasts projecting over the edge of the oven; her head broken away. The whole on a roughly rectangular base. Traces of brown color on the oven; the woman's shoes colored red, with brown stripes for ties; belt in red and brown stripes; double brown stripes and transverse marks on the outside of each leg; fingers indicated by brown stripes; traces of brown decoration over the rest of the body.

74. Gray terra cotta. Height, 6 inches.

Two warriors, on an oblong base; the one on the right bears on his left arm a large round shield, or targe, which has a conical central boss; his right arm raised as in act to throw a spear, but the right hand and spear are broken away. Rudely conical helmet, with bluntish point, broken away a little at the top. Lower part of the body rudely formed, perhaps intended as robed. The left-hand figure holds a bow, in act of discharging an arrow; a quiver borne on the left shoulder; conical cap or helmet, shorter than that of the other figure; lower part of the body as in the other figure. The group has the appearance of being intended for a chariot group. Helmets, ears, noses and mouths colored red; eyes, eyebrows, beards, and fingers indicated in brown; stripes about the arms and bodies in red and brown; boss of shield, red,

PLATE X. CONTINUED.

from which proceed brown rays ; zigzag border in brown about the rim of the shield, the triangular spaces thus formed colored red. Traces of red on other parts of the figure.

75. Buff terra cotta. Height, $2\frac{3}{8}$ inches ; length, 6 inches.

Group of two figures engaged in some operation that appears to be either bruising fruit and collecting the juice, or preparing bread. Very primitive representation. At the right, a woman (whose head is broken away), in a position apparently standing, inclined forward, is rolling or pushing (or kneading?) with both hands an irregularly cylindrical mass, over a stone which lies between two upright separate pieces, the whole forming a trough, the end of which projects over the edge of a round basin. To the left sits another figure, who with both hands is working a round sieve or strainer, which fits into a second round vessel slightly smaller than the first. This figure is probably a woman, but its body is very rudimentary ; and though the dress seems to hang separate from the body, the rude details are very difficult to interpret. Ears and nose very large ; turban-like head-dress, colored yellow. At the right of the figure is a large scoop or shovel, without a handle. About the base, a wide band of brown color ; the necklaces, shoulder, waist, wrist-bands, and fingers, brown in both figures ; eyes and eyebrows (of the entire figure) indicated in brown ; margin of the larger round vessel, and of the shovel, brown ; in the bowl of the latter, small brown spots, which appear also in the trough, and seem to represent berries or fruits ; front edge of the shovel colored with brown notches, like saw teeth ; edges of the sides of the trough brown ; the rude cylinder with a lengthwise streak of brown, and its top with alternate transverse or partly circumferential stripes of alternate red and brown. Sleeves of both figures with transverse stripes in red ; areolae of headless woman colored red ; ears and nose of the other figure, red ; stripes on back of dress, brown.

76. Buff terra cotta. Height, $3\frac{3}{8}$ inches.

Singular group of six rude figures ; apparently representing punishment before a judge. The judge is the central figure, seated on a low throne ; his right hand holding a short staff or sceptre, whose end rests on the ground ; his left hand on his left knee. Behind the judge on the left, a guard, with circular shield on his left arm, and a short sword in a scabbard below it ; his right arm extended so as to touch the figure on the right. On the left, behind, an attendant

PLATE X. CONTINUED.

holding before him, in both hands, an object now broken off, which may have been an umbrella shading the judge. In front, on the right, a standing figure, holding in his arms a kid; before him, on the ground, two small vessels or disks. On the left, in front, a seated figure (but nothing of him visible below the waist), holding across his lap the legs of a prostrate figure whom he is beating with a flat stick. The prostrate figure lies with outstretched arms; the end of his left arm broken away. All of the figures decorated with red and brown; all wearing conical caps colored red. The marks of the stick on the body of the prostrate man are indicated in red and brown.



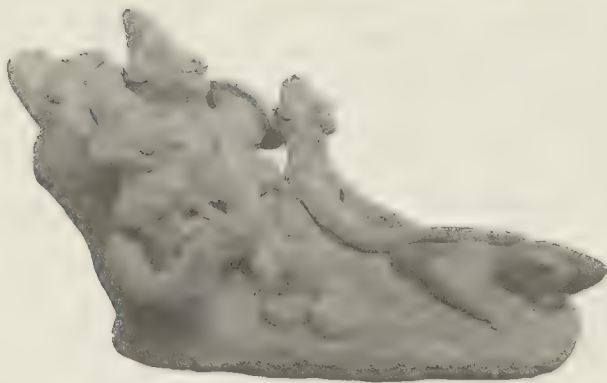
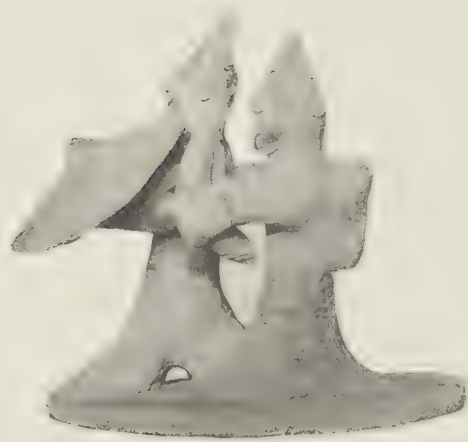
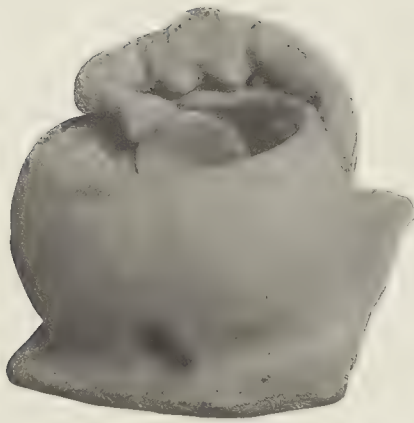




PLATE XI.

77. Red terra cotta; exterior now gray. Height, $4\frac{1}{4}$ inches. Found at Kuklia (Palaeo Paphos).

Fragment of robed Aphrodite, apparently seated. In the arms, and between the prominent breasts, a fragmentary object which probably was a child. Large ill-defined head-dress. Besides the defects mentioned, the lower part of the figure, and seat (if any), are broken away.

78. Buff terra cotta. Height, $5\frac{1}{4}$ inches. Found at same place as last.

Aphrodite, seated in a chair. Head-dress conic-oval, with dependent cape. Right arm held to left breast; left arm hanging down. Traces of red color throughout. Broken, and reset; and some of the lower parts gone.

79. Gray terra cotta, colored red. Height, 5 inches. Found at same place as last.

Seated female figure, with hands in lap; perhaps Aphrodite. Head-dress, a peplos hooded over the head, and falling over the back of the chair. Surface much defaced, and parts broken away.

80. Gray terra cotta. Height, $6\frac{1}{2}$ inches. Found in a tomb at Alambra.

Rudely formed horseman; once mounted, though but slightly joined to the now missing animal. The hand, closed, raised near the head, probably once held the rein; which, with part of the hand, is broken away; nose and chin prominent; hair hanging behind in Egyptian style. Traces of red color throughout. Top of head broken away.

81. Gray terra cotta. Height, $5\frac{1}{16}$ inches. Found at Amathus (Palaeo Limassol).

Rude seated Aphrodite, with right arm raised to right breast. Hair in waves and tresses. Left arm broken away.

82. Gray terra cotta. Height, 4 inches. Found in a tomb at Alambra.

Rude male figure, eating a fruit held to the mouth in both hands. Originally seated sidewise on a horse; but the latter now missing. Head and hands broken, and reset; lower part of seat broken away.

PLATE XI. CONTINUED.

83. Gray terra cotta. Height, $2\frac{1}{2}$ inches. Found in a tomb at Kuklia (Palaeo Paphos).

Bearded figure, seated on the ground, holding in left hand a bowl or basket of fruit. The right hand holds a fruit near the mouth. Much defaced, and lower parts broken away.

84. Buff terra cotta. Height, $3\frac{1}{2}$ inches. Found in a tomb at Dali (Idalium).

Figure of a man, in same general style as Nos. 55, 57, 58, 60, holding a serpent twined about his neck. Body cylindrical, flaring at base, as if made on a wheel. Head-dress, eyes, bars on the serpent, and band about the body, of dark brown. Red color over the whole figure.

85. Gray terra cotta. Height, 3 inches. Found in a tomb at Dali (Idalium).

Fragment of female figure, probably Aphrodite, holding to her breasts some object that is now nearly all broken away. Head-dress, a high cincture with lappets falling on the shoulders. Eyes, and traces of decoration throughout, in brown color. Part of the head-dress, with all of the figure below the waist, broken away.





PLATE XII.

86. Buff terra cotta. Height, $4\frac{1}{4}$ inches. Found in a tomb at Ormidia, near Famagousta.

Fragment of figurine, originally with raised arms. Flat round mat on the head, from which protrudes the hair. Arched eyebrows and other features, moulded. Fragment of necklace remaining. Head much defaced; both arms, and all of the body below the waist, broken away.

87. Buff terra cotta. Height, $7\frac{1}{4}$ inches. Found in a tomb at Ormidia near Famagousta.

Female figure; rude; cylindrical; conical base. Nose and (small) breasts prominent; head-dress mitre-shaped (undivided), decorated with red and brown; eyes, bands about the arms and about the lower part of the body, brown; mouth, neck, bust, and hands, red.

88. Red terra cotta, exterior now gray. Height, $4\frac{3}{4}$ inches. Found in a tomb at Ormidia.

Rudely formed cylindrical figure, flaring at base; head flattened transversely to a wedge (or wedge-shaped head-dress?) at top; arms uplifted.

89. Buff terra cotta, colored red, but now gray. Height, $8\frac{3}{4}$ inches. Found near No. 86.

Female figure; cylindrical body formed on a wheel; upraised arms. Face much more artistically moulded than the rest of the figure, as if a later modification of a retained archaic type. Hair in curly clusters, colored brown; as are also the eyebrows and lashes.

90. Buff terra cotta, colored red, but now grayish. Height, $9\frac{1}{4}$ inches. Found near the last.

Rude female figure; body cylindrical, with widely flaring base, formed on a wheel; arms uplifted. Nose prominent. High head-dress, transversely flattened, broken at edges, and decorated in brown. Eyes, hair, necklace, bands, and zig-zag on the body, brown; mouth red and brown.

PLATE XII. CONTINUED.

91. Buff terra cotta. Height, $8\frac{3}{4}$ inches. Found near the last.

Rude female figure, with cylindrical body, somewhat flattened transversely above. Features moulded; high thin head-dress, with greater portion broken away; hair in curls close to the head, reaching nearly to the shoulder; arms raised. Upper, cape-like dress indicated in red color with brown fringes; long triple necklace (with traces of a fourth above), in brown with red pendants, supporting a red medallion with brown border. Lower dress (chiton) indicated by a rectangular plaid of double brown lines, with red dots at the intersections, the squares being again filled in with horizontal and vertical brown lines. Broken, and reset.

92. Red terra cotta, exterior now gray. Height, 5 inches. Found in a tomb at Dali (Idalium).

Fragment of female figure; cylindrical body; arms apparently extended, but scarcely more than stumps; left arm broken away. Head-dress, a cincture with lappets falling over the shoulders in front down to the breasts; that on the left broken off with the arm. Lappets attached to the cincture by rosettes; the one on the right broken away. Much worn; somewhat chipped on the chin and left cheek.

93. Red terra cotta, exterior now gray. Height, $9\frac{1}{4}$ inches. Found at same place as the next.

Draped female figure, nearly as the next; but peplos shows no folds except at edges; below it, a chiton; feet indicated. Hair with high curls above the parting. Two necklaces, the upper one obscure; below the other one, the hem of the chiton visible. Nose and other features defaced; feet a little broken.

94. Red terra cotta, exterior now gray. Height, $6\frac{1}{4}$ inches. Found at the site of a temple of Artemis Paralia, at the Salines, near Larnaca.

Female figure draped in stole or peplos; which covers a supporting high head-dress, and wraps the lower part of the body in its folds. Arms, mere stumps, but probably designed as covered by the dress and perceptible at the elbows only. Face well moulded; hair parted in the middle, descending on each side in a long twist to the elbows. Two necklaces with pendants; the upper one obscure. Feet not indicated. Broken away a little at top and bottom.





PLATE XIII.

95. Red terra cotta, exterior now brown. Height, $6\frac{1}{4}$ inches. Found at Aradippo, between Larnaca and Dali.

Upper portion of a tambourine player, holding tambourine with left hand against right breast. Oval-topped head-dress, with peplos falling behind; ear-rings; trace of necklace. Much defaced. Now in the Musée du Louvre, Paris.

96. Red terra cotta, exterior now yellowish brown. Height, $8\frac{1}{2}$ inches. Found at Dali.

Upper portion of figure holding in the right hand a kid. Somewhat defaced. Traces of armlets on both arms. Pointed cap with ruffled border over the edge; peplos, under which the hair is visible in masses below the ears. Much worn and chipped; large piece broken away from the cheeks and chin. Traces of red color throughout.

97. Red terra cotta, exterior now brown. Height, $8\frac{1}{4}$ inches. Found at Dali.

Fragment of long-necked figure; one arm folded in the chiton and pressed against the breast; the other arm pendent. Now in the Musée du Louvre, Paris.

98. Brownish gray terra cotta. Height, $8\frac{3}{4}$ inches. Found at Alambra.

Rude, bearded figure, with cylindrical body flaring at base; pointed cap; chlamys over the shoulders and covering the bent arms. Now in the Musée du Louvre, Paris.

99. Red terra cotta. Height, $9\frac{1}{4}$ inches. Found at Alambra.

Rude, bearded figure with cylindrical body; right arm bent from the shoulder across the body; left arm pendent. Thick traces of dark brown color throughout.

100. Brownish gray terra cotta. Height, $5\frac{1}{2}$ inches. Found at Alambra.

Figure in same style as No. 99, but both arms pendent. Now in the Musée du Louvre, Paris.

101. Red terra cotta, exterior now gray. Height, $3\frac{1}{4}$ inches.

PLATE XIII. CONTINUED.

Aedicula, or miniature temple or shrine; with recess containing either an altar or a rude image of a deity (*betyl?*), with a double wreath of roses, and two roses fallen to the floor. Traces of relief decoration, colored red, above the portal; with apparently the Phoenician symbolic sun and crescent. Portions broken away.

102. Gray terra cotta. Height, $5\frac{3}{4}$ inches. Found at Dali.

Rude, bearded Aphrodite. Head-dress a semi-cincture, beneath which are tresses descending to the shoulders; arms at the hips; dress, a chiton. Feet of such different color from the rest as to seem broken away in the plate.

103. Red terra cotta, exterior now gray. Height, $3\frac{1}{4}$ inches. Found at Dali.

Aedicula, with recess containing an object that is probably the symbol of Aphrodite festooned with roses. Broken in places.



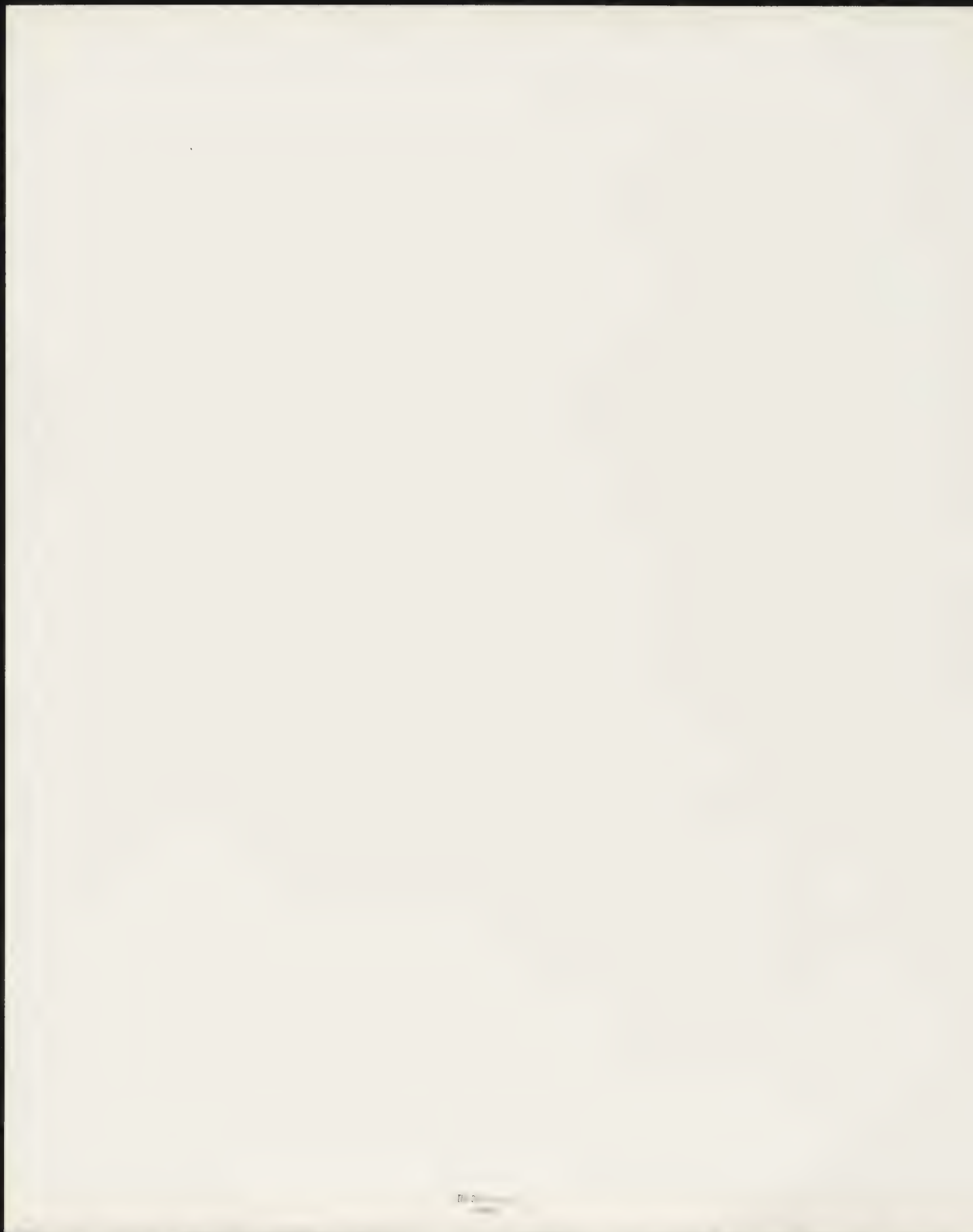


PLATE XIV.

The figures on this plate represent objects found together in a tomb at Alambra, and doubtless comprising a funeral procession. All are of red terra cotta, now buff or gray.

104. Height, $4\frac{1}{2}$ inches. Representation of a donkey with panniers, probably carrying provision for the dead. Animal and panniers decorated throughout with stripes of red and brown. Ends of both ears broken away. Right fore-leg broken, and reset.

105. Height, $5\frac{3}{4}$ inches. Human figure riding on a donkey; with two large jars strapped on the animal, which the man steadies with both hands. This figure has a low, pointed head-dress, from which depends behind a small veil or neck-screen. Dress, a large robe, decorated by brown lines crossing each other obliquely and forming diamond-shaped spaces; eyes, hands, and beard indicated in brown; head-dress colored red. Red and brown stripes on the donkey, portions of whose head-stall and harness are moulded. The straps which hold the jars are indicated in brown. One handle broken away from each jar.

106. Height, $4\frac{1}{2}$ inches. Donkey with panniers; the latter larger than those of No.

104. The whole colored red, and then decorated with red stripes, most of them vertical. Tail and part of right fore-leg broken away.

107. Height (or length), $4\frac{1}{2}$ inches. Representation of corpse, or mummy, which lay upon the table or bier, No. 111. Hair (or head-dress) brought down in lappet-like masses over the shoulders in front, and colored brown; elbows brought rather near each other over the body, and bent so that the forearms lie parallel with and upon the body. Dressed, or wrapped; the swathings of the body indicated in red and brown. Arms colored red. A little worn away on the face and the feet.

108. Height, $4\frac{1}{4}$ inches. Chariot or car, containing three persons, of whom the centre one sits on the lap of the two others, and plays the double flute. The other two, apparently singers, recline, one of them holding the flute player about the waist; the other leaning on his left elbow towards the side of the chariot, looking a little forward; part of his right arm broken

PLATE XIV. CONTINUED.

away. The flute player has a conical hat, and the strap that holds the flute; the others have the semi-cincture head-dress, ending in lappets which fall over the shoulders in front. Eyes indicated in brown; decorations throughout in red and brown, except that the pillow on which the elbow rests is green. Rail of chariot decorated in a pattern of red and brown; its wheels have a hub, spokes, and rim indicated in red and brown. The front of the chariot has a heavy piece with socket for pole. Feet of reclining figures very large, flattened vertically. One wheel of chariot cracked in two, and reset, and its rail chipped a little on one side.

109. Height, $1\frac{3}{4}$ inch. Bull's head, found leaning against the bier or table (No. 111). Decorated with incised lines, brown color throughout, and a few traces of red.

110. Height, $4\frac{1}{2}$ inches. Chariot with seated figure, who has head-dress like that of the reclining figures in No. 108; on his lap, a board or cushion, upon which he holds some oblong object not clearly definable. Rear part of the chariot, and its wheels, like the last; its front has a seat, with back and arms (the other chariots have no rail in front, but only at the sides); one of the latter somewhat chipped.

111. Height, $3\frac{3}{4}$ inches. Table or bier upon which lay the corpse. It has a rectangular top, three square legs—two at one end, joined by a square brace or rung, from the middle of which a bar extends to join the third leg, which last is at the middle of the other end of the table; from the middle of this bar a perpendicular brace extends to the centre of the table-top. Colored red throughout, and then decorated with brown stripes. On the table-top, a pattern of squares formed by straight lines parallel to the four sides of the top.

112. Height, $4\frac{1}{4}$ inches. Chariot with female figure reclining on a pillow, and supporting her head by the left elbow. Dressed in a long tunic with close-fitting sleeves. Head-dress like that of the reclining figures of No. 108. Eyes indicated in brown color. Dress red with traces of ornament in brown. Chariot wheel decorated with red and brown radii, and brown rim and hub; rail as in No. 108.

113. Height, $4\frac{1}{4}$ inches. Chariot with bearded male figure, resting his head on his elbow, and reclining on a red colored pillow. Chariot decoration as in No. 112, except that the rail has only a brown streak at the top. Head-dress pointed, and flattened by pressing the sides together. Decoration in red and brown. Head broken off, and reset.

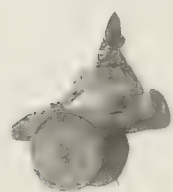




PLATE XV.

114. Red terra cotta. Height, $11\frac{1}{4}$ inches. Found at Amathus.

Fragmentary bearded head ; with helmet composed of an interior piece with knob at apex, overlapped by two side pieces reaching nearly to the knob. Hair over the forehead, eyebrows, and beard, wrought by raised surfaces with incised lines ; the two last having the lines in herring-bone bands ; moustaches by bluntly punctured dots. Lower portions broken away. Cracked but not broken.

115. Gray terra cotta. Height, $8\frac{1}{8}$ inches. Found at Amathus.

Beardless head ; with helmet like the last, but side-pieces not reaching so high, and its contour more rounded. Eyebrows as in the last, and colored brown ; brown stripe over front of helmet ; eyes, eyelids, and mouth, colored brown. Heavy spiral ear-ring in left ear ; right ear gone. Traces of red color over the whole. The break visible in the forehead seems either to have been made in the baking, or else by some chemical change.

116. Gray terra cotta. Height, $11\frac{1}{4}$ inches. Found at Amathus.

Bearded head, of same style and description as No. 114 ; but showing better the texture of the hair, beard, and eyebrows. Moustaches in very short incised lines, as if made by the point of a narrow blade. Face once colored almost flesh color ; eyes, eyelids, hair, eyebrows, and beard, brown ; helmet, in broad bands of brown and red ; but these colors now visible only in traces. Knob of helmet partly broken away, as well as the lower portions in front.

117. Red terra cotta. Height, $12\frac{3}{4}$ inches. Found at the temple of Apollo Hylates, near Curium.

Bearded head, with wreath of leaves (either olive or the straight-leaved oak). Hair and beard in short curls, wrought with incised or stamped circles, larger and smaller. Round hole at top, doubtless connected with process of manufacture. Portions broken away here and there ; and other portions cracked.







PLATE XVI.

118. Red terra cotta. Height, $3\frac{1}{4}$ inches. Found in a tomb at Amathus.

Bearded head; with, high, smooth, almost egg-shaped head-dress; probably of a priest. Features well moulded, except the rude bulbous nose. Beard in careful herring-bone plaits. Right side broken away in the rear.

119. Red terra cotta. Height, $5\frac{3}{4}$ inches. Found on the site of the temple of Artemis Paralia, near Larnaca (Citium).

Bearded head; nose (aquiline), chin, and ears very prominent; high conical cap, which settles down behind the high moulded, arched eyebrows. Cap, ears, beard, and features, colored brown.

120. Red terra cotta. Height, $4\frac{1}{16}$ inches. Found at same place as last.

Bearded head; hair and beard in curls; head-dress hanging behind from a supporting pointed cap.

121. Red terra cotta, exterior now incrustured with gray. Height, $3\frac{3}{4}$ inches. Found in a tomb at Kuklia (Palaeo Paphos).

Female head, with conical head-dress and peplos; from a figure like that of Plate IX., No. 69.

122. Red terra cotta, exterior now gray. Height, $4\frac{1}{4}$ inches. Found in a tomb at Kuklia (Palaeo Paphos).

Male head, beardless, with hair falling in thick masses on the shoulders. From some figure in terra cotta like many of those in stone; *e.g.* as Vol. I., Plate XXXIV.

123. Red terra cotta, exterior now gray. Height, $3\frac{3}{4}$ inches. Found in a tomb near Morfu.

Female head with frisure puffed in turban-like form, and portions of the hair descending upon the shoulders. Traces of a peplos. Surface much worn. From a figure of the class shown at Plate XXV., No. 202.

PLATE XVI. CONTINUED.

124. Red terra cotta, exterior now brownish gray. Height, $4\frac{1}{2}$ inches. Found in a tomb at Golgos (Athienou).

Male head, beardless; with hair falling on the shoulders, as in No. 122. Portion of right side broken away.

125. Buff terra cotta. Height, $5\frac{1}{2}$ inches. Found in a tomb at Golgos (Athienou).

Female head, with peplos supported on a conical hat; hair visible beneath the peplos; thick, spiral ear-rings.

126. Red terra cotta, exterior now reddish gray. Height, $3\frac{1}{2}$ inches. Found in a tomb at Morfu.

Female head; hair in short curls all over the head and down behind as far as the fragment extends. Much worn and broken.





PLATE XVII.

127. Red terra cotta. Height, $5\frac{1}{2}$ inches. Found at Ayia Paraskeve.

Female head; hair in flat appressed curls all over the head—made by incised marks, but hanging behind in curly masses on each side; eyebrows figured (as in Plate XV., Nos. 114, 115, 116) by incised marks of regular pattern. Nose very prominent, chin narrow. Ear-rings of thick wire, or bar. Much broken, and reset; but several pieces, including one ear, missing.

128. Red or buff terra cotta, exterior now gray. Height, $6\frac{1}{4}$ inches. Found at Cythrea.

Female head; hair in a close cap; under its front edge is seen a fringe of rolled hair in front; at the sides long curls depend. Somewhat broken here and there. Left ear gone, leaving scarcely a trace.

129. Buff terra cotta. Height, 9 inches. Found at Dali.

Male, bearded head; wearing helmet with knobbed point, and neck-protector expanding at the base. Ears and beard partly broken away.

130. Red terra cotta, exterior now gray. Height, $8\frac{1}{2}$ inches. Found at Dali.

Male head, bearded; wearing a high pointed conical helmet, which protects the back of the head and neck. Face very much disfigured; nose, with part of the helmet on the right side, broken away. Beard indicated in red color.

131. Gray terra cotta. Height, $7\frac{3}{4}$ inches. Found at Dali.

Fragment of a head with peculiarly Cypriote features; the face colored with a yellowish flesh tint; the eyes and mouth red and brown, and the head-dress red. The head is too much injured to allow exact description of details.



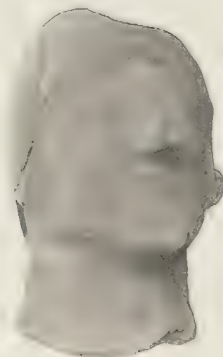
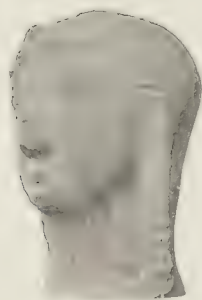


PLATE XVIII.

132. Red terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb at Cythrea.

Male head, beardless; with close-fitting cap or helmet. Much worn. Now in the Musée du Louvre, Paris.

133. Red terra cotta, exterior now gray. Height, $5\frac{1}{4}$ inches. Found in a tomb at Dali.

Male head, beardless; of finer mould than the last, and distinctively Cypriote features. Close-fitting cap; with point at the top, bent abruptly back and united again to the cap, like a handle. The hair appears in masses below the cap behind. Nose broken.

134. Red terra cotta. Height, $7\frac{1}{4}$ inches. Found in a tomb at Dali.

Male head; with close-fitting helmet, and top-piece much like the last. Now in the Musée du Louvre, Paris.

135. Red terra cotta. Height, $6\frac{3}{4}$ inches. Found in a tomb at Dali.

Female head, of an Egyptian cast; about the head a tiara adorned with rosettes, and large jewel in front whose design is defaced; beneath the tiara the hair appears in herring-bone plaits; ear-rings, below which braids of hair descend, from behind the ears; necklace, a single chain or cord, from which hangs, by two supports, a brooch wrought after the manner of some of the Curium swivel gold settings. Below the necklace the top of a close-fitting chiton is seen. Broken in several pieces, and reset. Nose broken, and pieces chipped away here and there.

136. Red terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb at Cythrea.

Male head, beardless; with top broken away. Now in the Musée du Louvre, Paris.

137. Red terra cotta. Height, $6\frac{1}{4}$ inches. Found in a tomb at Cythrea.

Male head, beardless, with seamed conical hat or helmet. Now in the Musée du Louvre Paris.







PLATE XIX.

138. Buff terra cotta. Height, $3\frac{1}{2}$ inches. Found at the Salines, near Larnaca (Kiti).
Female head with curly hair; peplos hanging from back of the head.

139. Gray terra cotta. Height, $2\frac{1}{4}$ inches. Found in a tomb at Morfu.
Fragment of an Aphrodite. Peplos with wavy border falling from pointed head-dress,
beneath which appears the curly hair; chiton in marked folds. Traces of red color throughout,

140. Gray terra cotta. Height, $2\frac{3}{4}$ inches. Found in a tomb at Dali.
Head and bust, probably of Aphrodite. Frisure in bandeaux on the forehead; peplos on
the back of the head, beneath which curls fall to the shoulders. Throat necklace, a furrowed
band with jewelled brooch; breast necklace double, with large beads and pendants.

141. Red terra cotta. Height, $3\frac{1}{2}$ inches. Found in a tomb at Morfu.
Female head; with mitre-shaped head-dress supporting a peplos. Traces of the hem of
a chiton. Originally covered with red color.

142. Gray terra cotta. Height, $2\frac{1}{4}$ inches. Found in a tomb at Dali.
Bearded head with peaked cap; very large nose. Features colored red and brown.

143. Gray terra cotta. Height, $2\frac{1}{4}$ inches. Found in a tomb at Alambra.
Rude, bearded male head, with conical top. Part of the beard on the side not seen in the
plate, broken away.

144. Red terra cotta. Height, $2\frac{1}{4}$ inches. Found in a tomb at Alambra.
Bearded head; peaked cap, with lappets over the ears, and a long point falling behind.

145. Red terra cotta, exterior now grayish-salmon color. Height, $2\frac{1}{4}$ inches. Found
in a tomb at Alambra.

Male head, with close-fitting cap, and hair falling on the neck. Band down the back like
the end of a helmet crest. Top broken away.

146. Gray terra cotta. Height, $2\frac{1}{4}$ inches. Found in a tomb at Dali.

PLATE XIX. CONTINUED.

Female head; double row of curls over the forehead, under a hooded peplos that is colored red and seems to have been supported by a pointed head-dress; but the top is broken away.

147. Red terra cotta. Height, $2\frac{3}{4}$ inches. Found in a tomb at Alambra.

Male head and bust, with hair in fine bandeaux over the forehead, and falling behind to the shoulders.

148. Red terra cotta. Height, $1\frac{1}{8}$ inches. Found in a tomb at Alambra.

Male head with hair in bandeaux.

149. Red terra cotta, exterior now grayish-salmon color. Height, $2\frac{5}{8}$ inches. Found in a tomb at Dali.

Female head, with puffed frisure, and traces of a peplos at the sides. Apparently once covered with red color.





PLATE XX.

150. Gray terra cotta. Height, 6 inches. Found in a tomb at Dali.

Fragment of cylindrical figure; head-dress a high cincture, with lappets falling to the shoulders; right arm raised; left arm across the breast. Medallion at the neck.

151. Gray terra cotta. Height, 9 inches. Found in a tomb at Dali.

Rudely cylindrical figure; head-dress a large semi-cincture, falling in lappets, behind the ears, on the shoulders; very large nose; eyes, mouth, and necklace with medallion, indicated in brown; ears colored brown; decoration throughout in brown lines and (on the body) spirals. Right arm, raised, has lost its hand; the left arm, folded to the breast, holds a broken object that probably was a bird. (Perhaps a priest of Aphrodite with dove.)

152. Gray terra cotta. Height, $5\frac{3}{8}$ inches. Found in a tomb at Cythera.

Male figure with cylindrical body, flaring at base; prominent nose and ears; arms folded in front; upon the arms and shoulders, a curved bar or collar resting, as if a dish were intended. Hair, eyes, beard, and decorative bands on the body, in brown.

153. Red terra cotta, exterior now gray. Height, $6\frac{1}{8}$ inches. Found in a tomb at Dali.

Fragment of bearded figure with close-fitting, pointed casque. Arms and point of cap, broken away. Casque with nose and cheek pieces. Eyes, mouth, beard, and folds of dress (himation and chlamys), with perhaps a necklace, in brown color.

154. Gray terra cotta. Height, $7\frac{1}{16}$ inches. Found in a tomb at Episkopi, near Curium.

Female figure carrying on her head a vase supported by both hands. Body cylindro-conical, made on a wheel. Colored with red and brown bands; eyes, necklace, and pendants, indicated in brown; ears, nose, mouth, and breasts, colored red. The necklace and pendants seem, from comparison with other objects, to be a neckband, and a depending ornament of textile fabrication imitating a cross belt.

155. Buff terra cotta. Height, $5\frac{1}{16}$ inches. Found in a tomb at Dali.

PLATE XX. CONTINUED.

Fragment of rude cylindrical figure; head-dress a cincture, from beneath which flows the hair. About the throat, a heavy necklace with large brooch; below, a much longer necklace. One arm broken away at the wrist, the other at the elbow.

156. Red terra cotta. Height, $6\frac{4}{8}$ inches. Found in a tomb at Episkopi, near Curium.

Rude figure of female, with vase supported on her head, by both hands. Intermediate in style and execution between Nos. 154 and 158. Necklace pendant, or more probably cross belt, in brown; red and brown bands on the body. A little broken away at top and bottom.

157. Red terra cotta. Height, 6 inches. Found in a tomb at Episkopi, near Curium.

Fragment of female balancing a vase on the head with the left hand, and holding the other at the hip. Moulded in fine Greek style. Hair parted in the middle, and arranged in curls on each side. Dress, a chiton, diplois, and peplos.

158. Red terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb at Episkopi, near Curium.

Rude figure of female balancing a vase on the head with one hand; the other hand held to the breast. Much like No. 154, but ruder. Vase decorated with brown, bands and stripes.





PLATE XXI

Fragments. Heads of statuettes.

159. Height, $2\frac{5}{8}$ inches. Found at the temple of Apollo Hylates, near Curium.

Bearded head. Now in Musée du Louvre, Paris.

160. Height, $3\frac{3}{8}$ inches. Found at Dali. Head from figure of musical instrument player.

161. Height, $2\frac{3}{8}$ inches. Found at Dali. Head from figure of draped Aphrodite. Much defaced.

162. Height, 2 inches. Found at Dali. Head from female musician.

163. Red terra cotta, exterior now mottled gray and brown. Height, $1\frac{1}{8}$ inches. Found at Dali.

Bearded head; curly hair. Much worn and broken.

164. Height, $1\frac{3}{8}$ inches. Found at Dali. Head of Aphrodite; hair in bandeaux, with fillet.

165. Height, $1\frac{1}{8}$ inches. Found at Dali. Head of draped Aphrodite; hair in puffed frisure; peplos falling behind; ear-rings; and necklaces. Now in the Musée du Louvre, Paris.

166. Height, $1\frac{1}{8}$ inches. Found at Dali. Head of Aphrodite; hair in bandeaux; peplos behind.

167. Height, $3\frac{3}{8}$ inches. Found at Aradippo. Bearded head, with pointed cap.

168. Height, $2\frac{3}{8}$ inches. Found at Aradippo. Bearded head; pointed cap, with neck-screen; large ear-rings. Now in the Musée du Louvre, Paris.

169. Height, 3 inches. Found at Aradippo. Bearded head, with short pointed cap. Now in the Musée du Louvre, Paris.

170. Red terra cotta. Height, $2\frac{1}{2}$ inches. Found at Aradippo. Head of Aphrodite statuette, like Plate XXXII., No. 272. Surface much worn.

PLATE XXI. CONTINUED.

171. Height, $2\frac{1}{8}$ inches. Found at the Salines near Larnaca. Head of horseman.
172. Red terra cotta, exterior now gray. Height, 2 inches. Found at the Salines near Larnaca. Rude bearded head with pointed cap. Tip of beard broken.
173. Height, $3\frac{3}{8}$ inches. Found at Aradippo. Head of draped female; peplos; earrings. Surface defaced.
174. Height, $3\frac{3}{8}$ inches. Found at Aradippo. Head and bust of bearded figure; pointed cap with lappets; fringed chlamys; right hand bent at the elbow, and held to the breast within the garment. Surface much worn.





PLATE XXII.

175. Red terra cotta, exterior now reddish gray. Height, $2\frac{3}{4}$ inches. Found at Kiti, near Larnaca.

Fragment. A female head with frisure in bandeaux. Traces of a peplos on the back of the head; also of ear-rings. Surface once covered with red, except the hair, which was brown.

176. Red terra cotta. Height, $3\frac{1}{2}$ inches. Found at Kiti, near Larnaca.

Fragment of a female figure, with curled hair, and peplos over the head; arms folded across the breast; holding some object with the left arm, which last is partly broken away.

177. Red terra cotta, exterior now gray. Height, $6\frac{1}{4}$ inches. Found at the Salines near Larnaca.

Fragment of rude cylindrical figure, holding a cithara in the right arm. Traces of red color over the head and face. Right hand and left arm broken away.

178. Gray terra cotta. Height, 5 inches. Found in a tomb at Episkopi, near Curium.

Figure of a woman (or eunuch?), seated on the ground. Left hand grasps left foot; right arm laid upon the breast; most of the right hand broken away. Short peplos hangs from the head down the back. Traces of red color throughout.

179. Red terra cotta, exterior now gray. Height, $7\frac{1}{2}$ inches. Found at the Salines near Larnaca.

Rude figure with cylindrical rude body; a woman playing the cithara; the last somewhat broken.

180. Gray terra cotta. Height, $2\frac{7}{8}$ inches. Found at Kiti, near Larnaca.

Fragment of rude representation of two persons embracing each other.

181. Red terra cotta, exterior now gray. Height, $2\frac{3}{4}$ inches. Found at Kiti, near Larnaca.

Fragment of rude figure of a person holding a child.





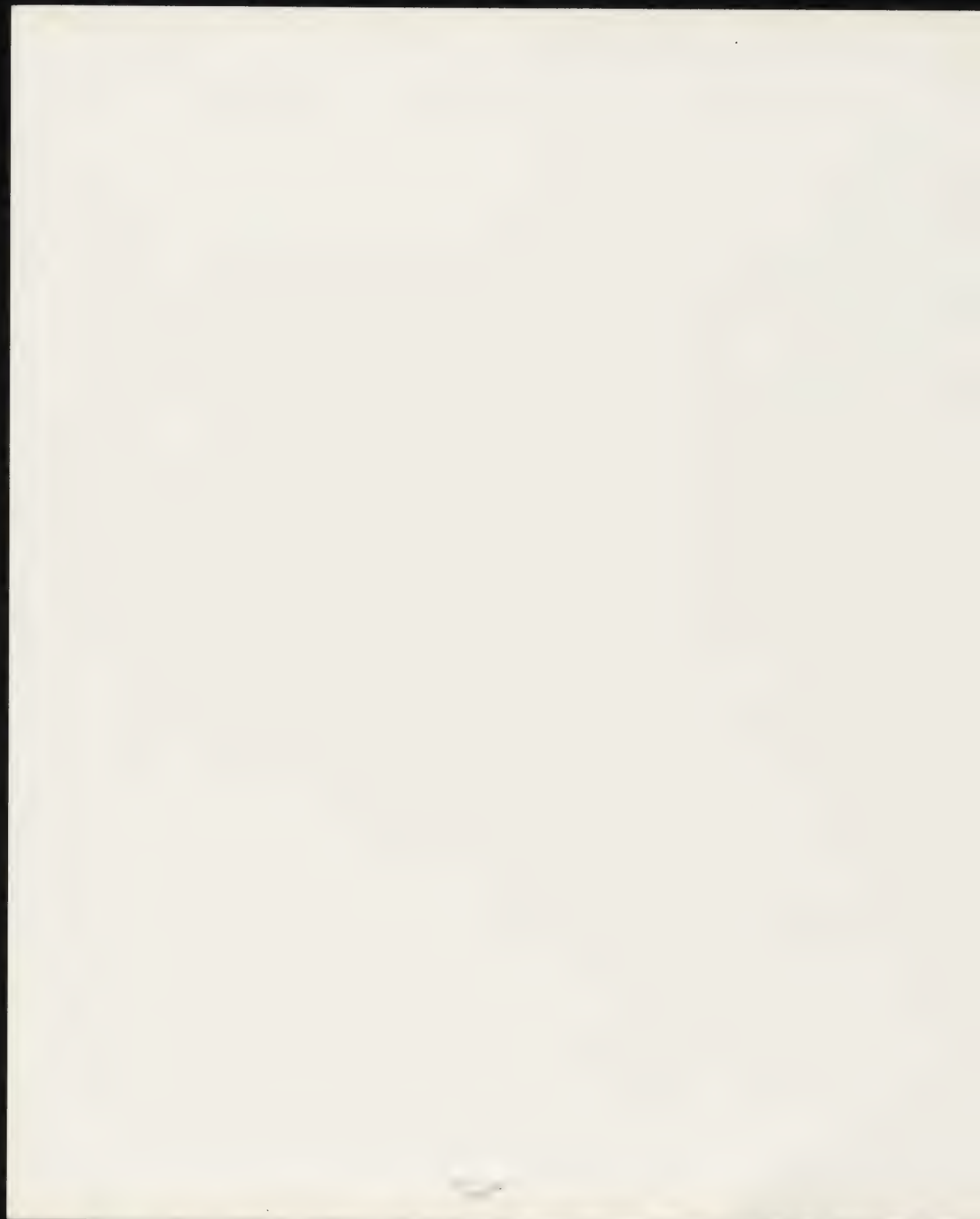


PLATE XXIII.

182. Gray terra cotta. Height, $4\frac{1}{2}$ inches. Found in a tomb at Dali (Idalium).

Female figure, probably a draped Aphrodite. Conical head-dress (not shown in heliotype) supporting a peplos, which extends to the feet. Dress, a chiton, its sides held by the hands at the ends of the pendent arms, and a diploïs, supported by a circular clasp between the breasts, that is fastened to a band passing over the shoulders. There might be some doubt whether this band (*kenia*, *mitra*, *apodesmos*, or *stethodesmos*) is the upper hem of the chiton, but other figures (e.g. No. 58 of the Cesnola terra cottas) show that it is not. Curly hair appears beneath the peplos. Traces of throat necklace, but nearly obliterated by a break. Another necklace with pendants. The diploïs passing over the arms gives the appearance of bracelets.

183. Gray terra cotta. Height, $4\frac{1}{4}$ inches. Found at the site of a temple to Artemis Paralia, near Larnaca.

Rude female figure, probably a draped Aphrodite. Flat-topped head-dress, sloping back, from which falls a peplos, whose corners are grasped by the hands at the ends of the pendent arms. Dress indicated as a long chiton.

184. Gray terra cotta. Height, 5 inches. Found in a tomb at Palaeo Limassol (Amathus).

Draped Aphrodite; of nearly the same style as No. 182; but head-dress a semi-cincture, above the wavy or curled hair that borders the forehead. Peplos falls to the feet, grasped on its way by the hands at the ends of the pendent arms. The upper hem of the chiton is seen at the throat; about the shoulders is a band joining a circular clasp between the breasts, and supporting the hem of the diploïs, which curves in loops below the breasts; the band and hem having much the appearance of a cross-belt. Diploïs passes over the arm at the elbow, as in No. 184 (and in No. 58 of the Cesnola terra cottas). These examples, with others in

PLATE XXIII. CONTINUED.

different styles, show that the diplois was sometimes a separate article of dress from the chiton.

185. Gray terra cotta. Height, $4\frac{3}{8}$ inches. Found at Alambra, near Dali.

Rude male figure, holding under the left arm a lamb or kid that has lost its head, and in the right hand some object nearly all broken away. Hair, eyes, and upper edge of shoes indicated in brown. Mouth, bust, and shoes colored red.

186. Red terra cotta. Height, $3\frac{3}{4}$ inches. Found in the ruins of a temple to Apollo Hylates near Curium.

Upper portion of rude male figure, wearing a helmet, and carrying across his breast a dog, which he holds upwards by its legs. Helmet with crest curving spirally forward, and cheek-pieces enclosing nearly the whole beard. Traces of red color throughout.

187. Buff terra cotta. Height, $13\frac{1}{4}$ inches. Found in a tomb at Palaeo Limassol (Amathus).

Aphrodite, rather rudely figured, with pendent arms, which appear to grasp the corners of a peplos, which falls from the back of the head. Very large ears. Throat necklace of large beads or gems, with brooch-clasp; lower necklace of beads with pendants; and a third, a wreathed or twisted chain, supporting a medallion between the breasts.

188. Red terra cotta, exterior now gray. Height, $5\frac{1}{4}$ inches. Found in a tomb at Kiti, near Larnaca.

Rude figure with cylindrical body, carrying in its arms a kid. Broken, and reset.

189. Red terra cotta. Height, $3\frac{3}{8}$ inches. Found in the ruins of a temple to Apollo Hylates, near Curium.

Fragment of bearded figure, with ovoid, double-rimmed hat, carrying in the left arm a dog, whose nose is broken away. Right arm pendent. Broken, and reset. Traces of red color throughout.

190. Red terra cotta, exterior now gray. Height, 6 inches. Found in a tomb at Palaeo Limassol, or Amathus.

Draped Aphrodite; peplos falling, from a fold over the forehead, down the shoulders

PLATE XXIII. CONTINUED.

to the feet; grasped on its way by the hands at the ends of the pendent arms. Hair protrudes in bandeaux from beneath the fold of the peplos, and also falls in front on the shoulders in thin curls, as in some of the stone statues. Throat necklace obscure, but apparently with pendants; below it, another necklace supporting a medallion between the breasts. Dress indicated as a long chiton. Traces of red color throughout.







PLATE XXIV.

191. Gray terra cotta. Height, $7\frac{1}{2}$ inches. Found at Kiti, near Larnaca.

Rudely formed Aphrodite, holding the hands to the breasts. Peplos hooded with ruching folds over the forehead, and long drooping cone behind; two necklaces with pendants, the lower also with (now fragmentary) medallion between the breasts. Otherwise nude.

192. Buff terra cotta. Height, $6\frac{1}{4}$ inches. Found in a tomb at Palaeo Limassol (Amathus).

Rude Aphrodite, with cylindrical body; holding the hands to the breasts. Peplos hooded over the head, descending to the feet; hair falling in broad tresses over the shoulders in front, nearly to the breast. Necklace indicated in brown and red. Traces throughout of decoration in brown. The figure has the general aspect of an Egyptian mummy, almost as if in caricature. Several other figures of the same style among the Cesnola terra cottas show trifling variations in detail, but no essential differences.

193. Buff terra cotta. Height, $9\frac{1}{4}$ inches. Found in a tomb at Palaeo Limassol (Amathus).

Rude Aphrodite, holding the hands to the breasts. Over the head a peplos supported by a wreath of large roses over the forehead, falling apparently to the feet behind. Hair in rude bandeaux over the forehead. Two necklaces with heavy beads and pendants. Otherwise nude. Eyes, eyebrows and hair colored brown. Broken, and reset.

194. Buff terra cotta. Height, $5\frac{1}{2}$ inches. Found in a tomb near the last.

Rude figure of pregnant female, holding the abdomen with both hands. Clad merely in a peplos, which hangs from the head upon the shoulders, and behind the back.

195. Red terra cotta, exterior now salmon color. Height, $4\frac{1}{2}$ inches. Found in a tomb near the last.

Fragment of an Aphrodite, holding the hands to the breasts. Hair in bandeaux, bound

PLATE XXIV. CONTINUED.

with a fillet. Triple necklace with pendants. A chiton indicated as the dress. Over the head a peplos, falling a little below the waist, and covering also the arms to the wrists in front. Lower part broken away.

196. Gray terra cotta. Height, $5\frac{1}{4}$ inches. Found in a tomb near the last.

Fragment of an Aphrodite, holding the hands to the breasts. Hood, probably part of a peplos, which is not now closely traceable; with remnants of decoration in brown. Throat necklace with clasp; another with pendants; and a third, a wreathed chain supporting a bar, with traces of a medallion between the breasts. Traces of a chiton. Somewhat broken away at bottom and along both sides. Traces of red color throughout.

197. Red terra cotta, exterior now grayish. Height, $8\frac{3}{4}$ inches. Found in a tomb near the last.

Fragment of a draped Aphrodite, holding the hands to the breasts. Dress, a chiton with long diplois, from beneath which hang the long fringed ends of a richly figured *zoneion*, or feminine girdle (much like a modern ecclesiastical stole). Peplos covers the arms to the wrists, apparently descending to the feet. Medallion between the breasts, with a number of pendent charms or amulets, among which a small human figure and a seal ring are prominent. Head, neck, and shoulders, with lower parts of the figure, broken away.

198. Red terra cotta, exterior now gray. Height, $3\frac{1}{2}$ inches. Found in a tomb near the last.

Fragment of a rude Aphrodite, holding the hands to the breasts. The only drapery apparent is a peplos over the head, falling behind the back. Surface somewhat defaced; parts below the waist broken away.





PLATE XXV.

All except No. 207 found in tombs at Palaeo Limassol, or Amathus.

199. Red terra cotta. Height, $5\frac{5}{8}$ inches.

Aphrodite, rudely formed; left arm folded under the breast; right arm pendent, broken away above the elbow. Peplos falling from a back-comb, or similar object, down to the feet. Necklace with pendants. Otherwise nude. Much defaced on the right side, in front.

200. Red terra cotta, exterior now gray. Height, $6\frac{1}{8}$ inches.

Draped Aphrodite; the left arm folded to the breast; the right, pendent. Peplos hooded over the head and falling to the ankles, but gathered up in the left arm on the way, and also held by the right hand. Dress, a chiton. Two necklaces with pendants, and traces of a throat necklace above them. Remnants of red color throughout.

201. Red terra cotta. Height, $5\frac{1}{4}$ inches.

Fragment of Astarte in chiton and diplois. Right hand, folded against the chest, holds between the breasts an object that seems to be a small bird. Hair in bandeaux. Ear-rings; heavy necklace with pendants. Lower part of body broken away.

202. Gray terra cotta. Height, $9\frac{3}{8}$ inches.

Female lyre-player; the surface much defaced. Lyre in left hand; right arm folded against the chest. Hair in bandeaux, with tresses falling upon the shoulders in front. Peplos over the head, hanging behind to the ankles, gathered up a little in the right arm. Chiton and diplois; under the latter hang the ends of an ornamented and fringed *zoneion*, as in Plate XXIV., No. 197. Traces of necklaces and medallion.

203. Red terra cotta, exterior now grayish. Height, $5\frac{1}{8}$ inches.

Fragment of Aphrodite, probably with both hands at the breasts; but the left arm and breast, with all the body below the bust, are broken away. Hair in turban-like frisure; traces of peplos falling in folds from the back of the head. Large ear-rings; remnants of two necklaces with pendants, and perhaps a medallion. Upper hem of chiton visible.

PLATE XXV. CONTINUED.

204. Red terra cotta, exterior now gray. Height, $9\frac{1}{4}$ inches.

Draped Aphrodite, holding right hand to left breast; left arm pendent. Hair in bandeaux, from which flows a peplos to the ankles. Dress, a chiton and diplois; from beneath the latter hang the girdle ends, as in Nos. 197, 202. Large looped ear-drops; throat necklace with large medallion between the breasts.

205. Red terra cotta. Height, $4\frac{3}{4}$ inches.

Aphrodite; the right hand held to the breast; the left arm pendent. Hair with long curls at the sides; in front, bandeaux, from the rear of which a peplos falls down the back, covering the left arm in its side folds. Large ear-drops; and large necklace with pendants. Somewhat broken away at base.

206. Red terra cotta, exterior now gray. Height, $6\frac{1}{4}$ inches.

Aphrodite; with right arm held across the chest. Ovoid cap or head-dress, broken away behind, from which doubtless hung the peplos, of which traces are seen at the sides of the figure. Hair frizzed in bandeaux beneath the cap, and hanging in thick tresses on the shoulders in front. Dress, long chiton and diplois; the chiton falling in front in wide folds or plaits, having much the appearance of girdle-ends hanging over it, as in Nos. 197, 202, 204. Throat necklace of wide ornamented pieces, with pendants in front; another necklace supports a medallion, to which last also is attached a bar supported by a chain, presenting much the appearance of a Pompadour cut neck.

207. Red terra cotta, exterior now gray. Height, $4\frac{1}{2}$ inches. Found at Kiti, near Larnaca.

Draped Aphrodite; the ample peplos closely wrapping the head, falling behind, and partly gathered up at the sides by the arms, which are pendent, but raised a little at the elbows. Hair protrudes from the peplos, and falls in tresses on the shoulders. Necklace with large pendants. Chiton and diplois indicated; the latter supported by a clasp and *tenia*, as in Plate XXIII., Nos. 182, 184. Much defaced and somewhat broken; the hands gone.





PLATE XXVI.

208. Buff terra cotta. Height $2\frac{1}{4}$ inches. Found at the temple of Apollo Hylates, near Curium.

Female mask; Greek; technically, of comedy. Colored light brown.

209. Gray terra cotta. Height, $5\frac{1}{8}$ inches. Found near the last.

Greek female mask, with tiara and peplos. Three holes for suspension behind, at the sides and top. Colored light brown. A little broken away at the bottom.

210. Gray terra cotta. Height, $2\frac{5}{8}$ inches. Found near the last.

Greek female mask. Colored reddish brown. Broken, and reset.

211. Red terra cotta. Height, 4 inches. Found near the last.

Greek female mask; hair in flat ringlets, and falling from the neck at the sides. Ear-rings; and necklace with pendants. Three suspensory holes formerly behind each ear and at top of head; but a fracture that carried away part of the back, and one ear-ring, passed through two of the holes, leaving only one of them intact. Hair, eyelashes, and eyebrows colored brown; other parts, with red.

212. Gray terra cotta. Height, $3\frac{3}{8}$ inches. Found near the last.

Rude male mask, perhaps comic. Large nose and ears. Hair, beard and features colored dark brown. Three holes, one behind each ear, and one at the top. Above the forehead, two small knobs or rudimentary horns, one behind the other.

213. Gray terra cotta. Height, 4 inches. Found near the last.

Rude bearded mask. On the top of the head a rudimentary horn. Three suspensory holes, as in No. 212. Traces of brown color throughout.

214. Gray terra cotta. Height, $3\frac{3}{8}$ inches. Found near the last.

Rude bearded mask. On the top of the head a dwarf cap, or else a rudimentary horn with a button-shaped base. Three holes, as in the last; but a fracture in the rear has carried away portions of two of them and nearly all of the third. Colored light reddish brown.

PLATE XXVI. CONTINUED.

215. Gray terra cotta. Height, $5\frac{1}{2}$ inches. Found in a tomb at Palaeo Limassol, or Amathus.

Bearded mask, with three suspensory holes as in the preceding Nos. Beard in plaits, which end in flat curls. Hair somewhat defaced, but a fillet of pearls and a row of plaits or braids are discernible at the edge. Colored red and dark brown. One ear broken away.

216. Red terra cotta, exterior now gray. Height, $5\frac{1}{4}$ inches. Found in the same locality with No. 208.

Rude mask, with long pointed beard; large nose and ears; rudimentary horn above forehead; suspensory holes as in the preceding. Hair, beard, and features colored brown.

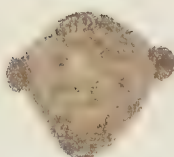




PLATE XXVII.

217. Gray terra cotta. Height, $5\frac{1}{8}$ inches. Found in a tomb at Ormidia.

Rude figure with cylindrical body, flaring at base; made on a wheel; head (or mask) like that of a cow, and hands held to the sides of the nose. Horns, eyes, and bands on the arms in brown; alternate bands about, and stripes down, the body, in brown and red; cross-belt in red. Broken away somewhat at the base. (Suggestive of an Io.)

218. Gray terra cotta. Height, $4\frac{3}{4}$ inches. Found in a tomb at Dali.

Fragment of rudely formed centaur, bearded, with cap close-fitting and ending in a pendent point behind. Left arm holds a (now fragmentary) shield. Traces of red color throughout. The forelegs are rather human than equine. End of nose, right hand, forefeet, and most of the hind legs, broken away.

219. Red terra cotta, exterior now grayish. Height, $4\frac{1}{4}$ inches. Found in a tomb at Ormidia.

Rude figure of a bear sitting upright on its haunches. Left foreleg, raised, is partly broken away; the right, pendent. Details and outlines in dark brown. One ear partly, the other entirely, broken away.

220. Gray terra cotta. Height (in position shown on plate), $4\frac{1}{4}$ inches. Found in a tomb at Ormidia.

Figure movable (on pivots) in a frame of two uprights rising from a lengthened base. A hole through from shoulder to shoulder indicates movable arms, now wanting. Doubtless a puppet, to imitate some such action as washing or kneading. Base ornamented with red; the figure outlined and decorated in red and brown.

221. Gray terra cotta. Height, $3\frac{5}{8}$ inches. Found in a tomb at Ormidia.

Figure of an animal much like No. 219 in shape and position; but both forepaws raised and holding an object which appears to be the animal's cub. The animal is of the feline tribe,

PLATE XXVII. CONTINUED.

having the stripes of a tiger, in red and brown. Eyes red and brown; ears and top of head red; claws in brown. Head of cub colored to correspond with that of the animal, and its features slightly hinted at similarly. Profile of the beast's face looks quite human.

222. Red terra cotta, exterior now gray. Height, $6\frac{3}{4}$ inches. Found in a tomb at Dali.

Figure with cylindrical body and enlarged circular base; bent forward at the rump, and again upward at the middle of the back. Hair in a knob at the top of the head; semi-cincture above the forehead, falling behind the ears in lappets on the shoulders. Hands in a basket or bowl, which is supported by a kind of yoke that passes about the waist. Eyes, ornamentation of the base of the figure, and other traces here and there, in brown.

223. Gray terra cotta. Height, $6\frac{1}{4}$ inches. Found in the ruins of a temple to Artemis Paralia, at the Salines, near Larnaca.

Fragment of a Hecate; the three figures about a plain central cylinder. One of the figures has a high-peaked conical helmet, and indications of a round shield on the left arm; another has an obtuse conical helmet, not so high; and the third merely a close-fitting cap or casque. All three have hair falling in thick tresses on the shoulders. The piece is too much broken to permit certainty respecting the arms held by each, or respecting the accoutrements indicated in red color. Traces of red decorations throughout.





PLATE XXVIII.

224. Red terra cotta. Height, $6\frac{1}{4}$ inches. Found in a tomb at Morfu.

Rude bearded figure with cylindrical body; arms pendent, little more than stumps. Head-dress a semi-cincture, with lappets falling behind the ears upon the shoulders.

225. Gray terra cotta. Height, $9\frac{1}{8}$ inches. Found in a tomb at Kiti (Citium).

Rudely formed bearded figure, with cylindrical body, flattened out at the very wide shoulders, from which the arms are rudely indicated as pendent against the body. Long nose, broken at the end; ears misplaced at top and back of head; very high pointed cap, with lappets hanging to the shoulders.

226. Red terra cotta, exterior now grayish. Height, $6\frac{1}{2}$ inches. Found in a tomb at Alambra.

Rude figure, almost exactly like No. 224, except that the head has a pointed cap with no lappets; the ears are set farther back, and the base flares a little more.

227. Red terra cotta. Height, 6 inches. Found in tomb at Kuklia (Palaeo Paphos).

Draped Aphrodite, in high relief on a ground of same material. Surface much defaced, and details rather difficult. Close-fitting head-dress, from beneath which thick tresses fall upon the shoulders in front. Slight traces of a peplos, grasped in the hands at ends of the pendent arms; doubtful traces of necklace; dress, a diplois and chiton; but below the former and over the latter droop concentric loops or folds, as if a falling fold of the chiton or else a part of the peplos hanging between the two hands. Lower part of chiton in plaits, but smooth at bottom.

228. Red terra cotta, exterior now grayish. Height, $5\frac{1}{8}$ inches. Found in a tomb at Palaeo Limassol, or Amathus.

Bearded Aphrodite; in close-fitting thin chiton, that falls nearly to the ankles, and displays the whole figure. Hair and beard in red and brown lines; the other features in red

PLATE XXVIII. CONTINUED.

or brown. Traces of red color throughout. Feet very large. Arms closely pressed to the body, and beneath the chiton.

229. Red terra cotta. Height, $6\frac{3}{8}$ inches. Found in a tomb near the last.

Fragment of Aphrodite, pregnant. Arms pendent; head-dress a wide-ribbed fillet over the forehead, the parts above it broken away, but a fringed short peplos depending at the sides as far as the waist. Three necklaces; the upper one, small beads; the others with pendants and a medallion.

230. Red terra cotta, exterior now grayish. Height, $8\frac{3}{8}$ inches. Found in a tomb near the last.

Draped Aphrodite, clad in a thin chiton that covers the body and pendent arms, but displays every part. Hair in bandeaux; necklaces and medallion; traces of bracelets on the wrists. Surface too much defaced to permit certainty respecting all the details.

231. Red terra cotta, exterior now gray. Height, $6\frac{3}{8}$ inches. Found in a tomb at same locality as the preceding.

Upper half of an Aphrodite. Arms pendent; hair in bandeaux over the forehead, with curls falling upon the shoulders in front; ear-rings with large, compound drops; throat necklace, wide band with brooch clasp; another necklace, chain with pendant; the third, a chain supporting short horizontal bar and medallion. Very large nose.

232. Red terra cotta. Height, $9\frac{1}{8}$ inches. Found in a tomb in the same locality as No. 231.

Aphrodite; draped in a thin chiton, which confines the pendent arms to the body, and displays the whole figure, having a double hem at the bottom. Hair in bandeaux over the forehead. Traces of necklace, and of bracelets. Hair and features, and traces of decoration here and there, in brown.





PLATE XXIX.

Terra cotta fragments. Heads and busts of probably once complete figures.

233. Height, $2\frac{1}{4}$ inches. Found at Aradippo, near Larnaca.

Hair in bandeaux over forehead.

234. Gray terra cotta. Height, $2\frac{1}{4}$ inches. Found at Aradippo.

Aphrodite; three necklaces with pendants; traces of a peplos.

235. Red terra cotta, exterior now yellowish gray. Found at Aradippo. Height, 5 inches.

Aphrodite; hair in bandeaux over forehead; traces of peplos; three necklaces, one with pendants, another a chain supporting a horizontal bar, with medallion between the breasts.

236. Height, $2\frac{3}{4}$ inches. Found at Aradippo.

Aphrodite, with hands held to the breasts; ear-rings; head-dress obscure; hair in tresses falling to the shoulders. Much defaced in front.

237. Red terra cotta. Height, $2\frac{1}{4}$ inches. Found at Aradippo.

Female head; head-dress a wide band with rosettes.

238. Height, $1\frac{1}{4}$ inches. Found at Aradippo.

Aphrodite; hair in bandeaux over forehead; traces of peplos.

239. Height, $2\frac{1}{4}$ inches. Found at Aradippo.

Aphrodite; same style as last. Much defaced.

240. Red terra cotta. Height, $3\frac{1}{8}$ inches. Found at Aradippo.

Female figure; head-dress a hood, with lappets hiding the ears and falling to the breasts. Right arm holds an object, apparently a dove with fluttering wings, to the breasts; left arm pendent. Dress, a chiton, with perhaps a loose over-dress or chlamys. Girdle knotted with a wide bow. Broken, and reset.

241. Height, $2\frac{3}{4}$ inches. Found at Aradippo.

PLATE XXIX. CONTINUED.

Aphrodite; turban-like frisure; necklace.

242. Height, $1\frac{3}{4}$ inches. Found at Aradippo.

Aphrodite; hair in bandeaux over forehead.

243. Red terra cotta, exterior now gray. Height, $2\frac{1}{2}$ inches. Found at Kiti, near Larnaca.

Head-dress a semi-cincture, with lappets joined to it by rosettes, and falling to the shoulders.

244. Height, $1\frac{3}{4}$ inches. Found at Kiti.

Aphrodite; hair in bandeaux over forehead.

245. Height, 3 inches. Found at Aradippo.

Draped female figure. Hair in bandeaux, with fillet; tresses falling on the shoulders behind. Dress, a chiton. Now in the Musée du Louvre, Paris.

246. Height, $2\frac{1}{2}$ inches. Found at Kiti.

Head similar to No. 243. Now in the Musée du Louvre, Paris.

247. Height, $2\frac{3}{4}$ inches. Found at Aradippo.

Head probably of Aphrodite; with pointed head-dress, from which depends a peplos behind. Traces of a necklace.





PLATE XXX.

248. Gray terra cotta. Height, $4\frac{1}{4}$ inches. Found at Dali.

Bearded head, rather rudely moulded. Hair and beard wrought with incised lines, and colored brown.

249. Red terra cotta, exterior now gray. Height, $6\frac{2}{8}$ inches. Found at Dali.

Beardless male head; large ears, one of them broken; ovoid-conical helmet, made of overlapping pieces, with blunt point at top and short projections before the ears. Helmet and eyebrows colored brown.

250. Buff terra cotta. Height, $4\frac{1}{8}$ inches. Found at Dali.

Broad-faced female head; Greek. Hair with a deep part in the middle extending from forehead to crown. Rear portion broken away.

251. Red terra cotta. Height, $5\frac{5}{8}$ inches. Found at Cythrea.

Boy's head, finely wrought; Greek. Closely fitting cap, its texture indicated by incised lines, with ruffled border, beneath which the hair appears. Iris of the eyes colored brown; traces of brown color on eyebrows, ears, and a few other spots. Round hole in the top of the head, apparently connected with the manufacture.

252. Red terra cotta, exterior now yellowish brown. Height, $6\frac{1}{8}$ inches. Found at Kuklia, or Palaeo Paphos.

Fragment of female head; over it a peplos, falling behind; large flat ear-rings, ornamented at one end with embossed circles. Broken in two and reset. Nose partly broken away; chipped in spots.

253. Height, $6\frac{1}{8}$ inches. Found at the temple of Apollo Hylates, near Curium.

Male head, with wreath about the brows. Nose broken away, as well as parts of the wreath.

254. Red terra cotta, exterior now gray. Height, 6 inches. Found at Dali.

PLATE XXX. CONTINUED.

Fragment of female head, with turban-like head-dress; large tresses, hanging down the neck. Græco-Phœnician style. Hair and eyebrows wrought with incised lines. Rear portions, ears, and end of nose broken away.

255. Red terra cotta, exterior now gray. Height, $4\frac{1}{8}$ inches. Found at Dali.

Rudely formed male head, with very large nose, ears too high and too far back; nearly flat round cap, with depression at apex. Eyebrows, eyes and mouth indicated in brown color. Ears and nose partly broken away.

256. Gray terra cotta. Height, $6\frac{1}{8}$ inches. Found at Dali.

Rudely formed head; very large helmet formed of a back piece overlapping a front, and a crest ($\frac{3}{4}$ inch wide), shaped like a loop or handle, joining the two pieces at the apex. Ear-ring visible on right side; left ear-ring broken away. Colored light brown. Broken, and reset.



248



249



250



251



252



253



254



255



256

A2160

THE BETTY CENTER
LIBRARY



